T.S.ELIOT

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INDIAN PHILOSOPHY

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To my
Mother (Indu),
Father (Ram Badan Babu)
and
Bhavi (Bimla)

PREFACE

The shaping influence of Hinduism, Buddhism and Indian Philosophy has been much discussed, especially by those who profess academic criticism. The present essay is in some respects, a further exploration of Indian themes and affinities in Eliot's Poetry and Plays.

The themes of impermanence and suffering, action and non-action, detachment and attachment, renunciation and worldliness, time and eternity, life and death may have universal bearings but Eliot's response to these questions, in spite of his Christian beliefs, is consciously modified by his knowledge and understanding of Indian concepts as propounded in Patanjali's *Yog Sutra*, the *Gita*, the *Upanishads*. Eliot's imagination is Coleridgean in its esmplastic operation and recreates altogether new products by blending highly disparate elements. It is, therefore, both a delight and despair for an academic mind to analyse and decompose Eliot's poetry in order to identify its Indian elements. It can, however, be a rewarding experience if the exercise is carried out at the level of a quest, both for the writer and the reader.

June 1, 1990

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INTRODUCTION

I

The single most influential literary presence in the twentieth century English-speaking world, Eliot has displayed his awareness of the levels of truth—human, spiritual and cultural. His critical and creative faculties are of considerable significance. His imagination reaches out to what is bewildering and terrifying in modern life. His, *The Waste Land*, is a classic of modern imagination. It reflects the modern age and the progressive march of modern civilization. It presents an inclusive, comparative vision through the application of myths, associations, tags, quotations, bursts of disjointed conversation, fragmentary descriptions and interior monologues, loosely held within the framework of the Grail Legend and its primitive counterparts. It is a fierce repudiation of a world without values. It describes the contemporary scene - the '... age which advances progressively backwards.'[1]

From 1906 to 1914, he remained at Harvard and '...applied himself to the ancient philosophy of India, reading Sanskrit and Pali under the guidance of Charles Lanmann and studying Patanjali's metaphysics under James Houghton Woods.'[2] Woods was a versatile man, learned in history, philosophy, anthropology and comparative religion. He had travelled in India and Japan. Before this contact with Indian philosophy and religion, Eliot remained susceptible to the atmosphere of transcendentalism in Emerson and others:

> In the writings of Emerson, Thoreau and minor transcendentalists like Alcott, Fuller, Channing, Johnson, Brownson, etc., the influence of Indian scriptures is clearly discernible. Transcendentalism was a part of cultural renaissance which swept the entire nation in the wake

of an avid interest and curiosity in ancient lores of other countries. The trade and missionary activities in the 18th Century between America and India brought the two countries to each other's literature and culture.[3]

Umesh Patri in his dissertation *The Impact of Indian Scriptures on American Transcendentalists* has examined Emerson in some detail. Emerson has absorbed some basic Indian concepts such as Brahma, Maya, Law of Karma, Fate, Immortality. His concept of organic unity of the universe is more or less similar to the Vedantic worldview. Indian scriptures undoubtedly, moulded Thoreau's lifestyle and his daily code of conduct. Patanjali's Astanga Yoga influenced him greatly:

> The idea of pantheism, which runs Thoreau's vision of nature, has been compared to the mystical strain in the Indian philosophy... in the twentieth century, the new Transcendentalists like Gary Snyder, Allen Ginsberg, Thomas Merton, etc., have taken the movement forward by trying to assimilate the best from India into their ecclectic vision of life.[4]

It is on record that Eliot's family had all the works of R.W. Emerson. Eliot points out in, *Introduction to Savonarola*, that, 'the ... philosophies of Schleiermacher, Emerson, Channing and H. Spencer were held in high regard'. Emerson read *The Bhagvad Gita*, *The Laws of Manu* and *The Vishnu Purana*. Such poems as *Brahma* and *Hamatreya* are repeated expressions of enthusiasm for *The Bhagvad Gita*. Walt Whitman's poem *Passage to India* leaves no doubt about his strong attraction to Indian concepts. His outlook is pantheistic like that of Emerson. Before Eliot's birth, the Theosophical Society, was founded in New York in 1815 by Helena Blavatsky and Henry Steel Olcott. This Society has played an especially important role as a bridge between India and the U.S.A.:

> Among the first Westerners to champion Hinduism and Buddhism, Theosophists wrote many of the early popular works on Eastern religions and sponsored the American visits of early Asian teachers.[5]

Rabindranath Tagore repeatedly toured and lectured in the U.S.A. during the years from 1912 to 1920. For many Americans, he came to epitomize the wise man of the East. Anand K. Coomarswamy settled in the U.S.A. in 1917. He joined Tagore in attempting to explain Eastern thought and ideas to Americans:

> A formidable figure whose knowledge spanned many fields, Coomarswamy authored a long list of books in Hinduism, Buddhism, Aesthetics, Indian Art and Folklore.[6]

Friedrick Max Muller, the 19th Century Anglo-German scholar who edited *The Sacred Books of the East*, influenced many Americans deeply. 'The two Asian religious traditions that have had greatest impact on Americans, have been Hinduism and Buddhism'.[7] It would be greatly relevant to mention the Ram Krishna Movement in U.S.A. It established a permanent American foothold in propagating Hinduism in America. Swamy Vivekananda, the versatile genius and a man with extraordinary spiritual capabilities, came to Chicago to present the message of Hinduism in 'the 1893 Parliament of Religions' and shook the entire world by his brilliance of oratory and marvels of profound knowledge. The Ram Krishna Movement established Vedantic societies which effectively propagated Hinduism's message to Americans down to the present. The entire American atmosphere was bristling and ringing with all these influences (of scholars and Movements). It was silently impinging upon Eliot's sensibility and was moulding his life-style, code of conduct and vision of human life. He lived in the U.S.A. till 1915. How could he escape such profound influences of his time?

> Perhaps an image of India, evoked by Kipling had long been attracting him. Perhaps his interest was part of that general recourse to Asia (*Disraeli*). America had been hankering for ancient India. The New England Transcendentalists pursued the literature of the Orient and exulted in mode of thought which devalued the material progress around them. ... The *Craving* for esoteric knowledge involving the rummaging among the few available texts from India, spread rapidly among the persons uninformed or half-informed but very eager. St. Louis Movement had explorers of orientalist theosophy among its members—it espoused pragmatism. ... Charles Rockwell Lanmann studied the *Vedas* under Rudolf Roth.[8]

Howarth's analysis of Eliot's indebtedness to the Indian heritage is remarkably searching:

> He graduated at Harvard in 1806, taught two years in Montana, joined Sylvain Lewis's Sanskrit and Pali courses in Paris and continued the language back at Harvard in Lanmann's library.[9]

He got himself enrolled in Lanmann's Indic Philology course. Eliot frankly admits:

> Two years spent in the study of Sanskrit under Charles Lanmann and a year in the mazes of Patanjali's metaphysics under the guidance of James Woods, left me in a state of enlightened mystification. ... A

good half of the effort of understanding what the Indian philosophers were after. Their subtleties make most of the great European philosophers look like schoolboys—lay in trying to erase from my mind all the categories and kinds of distinction common to European philosophy from the time of the Greeks.[10]

Besides Lanmann and Woods, Babbitt, seriously involved in Indian philosophy, exercised a deep influence on Eliot. Eliot "was chiefly interested in philosophy."[11]

> Philosophy induced him to study Sanskrit and drink wisdom at its source... that Eliot was a philosopher in the Indian rather than the occidental sense. His philosophical attitude is evinced in his continuous search for unifying the principle of the universe and a means of transcending the flux of time, and also in his distinctly religious disposition.[12]

Kipling's *Kim* is the maturest work on India and the beautiful East fascinated the young Eliot and provided him the first rich impression of geographical India. His study of Pali may be ascribed to Babbitt's influence. He strongly desired to peruse Buddhist texts in the original. Edwin Arnold's *The Light of Asia*, a long epic poem, interested him much and he developed a strong inclination towards the life of Gautam Buddha, Warren's translations of Buddhist works and Wood's version of *Yoga System of Patanjali* influenced Eliot. The Vedic hymns, *The Principal Upanishads*, Patanjali's *Aphorisms of Yoga*, *The Bhagvad Gita*, texts on Hinyana Buddhism in translation (English and German) etc., have profoundly effected Eliot's sensibility.

Two Scandinavian critics, Kristian Smidt and S. Bergsten, have pointed out that Eliot drifted away from Buddhism towards Hinduism in the later phase. Bergsten maintained that Eliot derived his basic concept from the Indian sources:

> Time and timeless are related to each other as the World to the Absolute, the God. Material existence means existence in direct apprehension of the Divine. Though enacted in time, human life aspires to the timeless. To overcome the limitations of temporal existence and be one with God is the object and end in life.[13]

Such concepts of Eliot are close to Platonic philosophy.... 'While one should talk about Eliot's debt to Greek philosophy, it is rather partial to ignore a similar debt to Indian philosophy which dates back earlier than

the Greek.'[14] The Neo-Platonic theory of time is akin to the Indian doctrine:

> The basic issue of most of the Indian religious texts is to determine and describe the nature of the still point of this turning World. ... The flux itself is not an illusion but it is an illusion to take the flux as reality. To experience the eternal, the timeless Brahma, is to transcend the temporal. The idea of an Omnipresent Brahma who is timeless and the centre of the turning wheel of this universe, is illustrated through many discourses in the *Upanishads*. Hence the doctrine of immanence finds most consistent and forceful expression in the Upanishadic philosophy. Eliot never tried to conceal his Indian sources, along with the Heraclitean, Platonic and Christian.[15]

The *Upanishads* are pre-Buddhistic, dating back to 900-600 B.C. The concepts they set forth are fundamental to Hindu thought. Dr. Radhakrishnan is of the view that the religious outlook nurtured by the *Upanishads* seems to have affected the western viewpoint from very early times. D. Ghosh dives very deep and brings to light certain things of far-reaching importance.

The major philosophical schools flourished in Greece from the 6th to 4th centuries B.C.:

Mystic Cults	—	Orphic 6th Cen. B.C.	
Heraclitus	—	536 - 470 B.C.	
Eleatic School	—	Xenophanes	569 - 480 B.C.
		Xenophanes	490 - 85 B.C.
		Parmenides	470 B.C.
		Pythagoras	572 - 497 B.C.
		Socrates	470 - 399 B.C.
		Plato	427 - 347 B.C.

As we see from the dates of the *Upanishads* (900 - 600 B.C.), this period extends from Homer to a period when in Greece philosophical consciousness began. One notices a great affinity between the Upanishadic monism and the metaphysical teaching of the Eleatic School; between the Sankhyapadhati and the views of Empedocles and Anaxogoras.[16]

The concepts of re-birth, immortality of soul, wheel of birth and cosmic egg are Orphic (Greek), showing a surprising resemblance to the basic Indian concepts. H.G. Rawlinson, Winternitz and Dr. Radhakrishnan are of the view that Pythagoras was palpably influenced by India.

> The idea of eternal time, which remains always unchanged behind this movable time of past, present and future, leads to a close analogy with the idea of the unmoving, timeless Brahma immanent in this temporal World. The probability is strong that the *Upanishads* are the ultimate source for the concepts elaborated by the Greeks... Eliot's ultimate source for his concept of time and the timeless, the sense of re-birth and predestination and his abundant use of the wheel symbol, may be attributed directly or indirectly to the *Upanishads*. We know that the problem of predestination and freewill, Karma as the law of Causation and the Yoga of action, the wheel image as the symbol of the eternal and the temporal, the sharp distinction between appearance and reality, the existence of this phenomenal World as Maya and the importance of the moment of death, are all interlinked in the Hindu Quest for the Ultimate Reality. ... One can detect all these concepts in Eliot at one stage or the other.[17]

One can cite examples from Eliot's dramas to make these concepts clear. *Murder in the Cathedral* is a drama of symbolic relationships. Becket is an appointed martyr. He allows the wheel of fortune to bear him materially down and morally up. Becket and the Women of Canterbury typify the dualism of eternity and time, duration and flux, spirit and flesh, action by suffering and suffering by action. Here, fate is seen in the Indian way:

> *Destiny* waits in the hand of God, Shaping the still
> unshapen.[18]
>
> ... ...
>
> He can turn the wheel on which he turns[19]
>
> ... ...
>
> That nothing lasts, but the wheel turns[20]
>
> ... ...
>
> All things are unreal,
> Unreal or disappointing
> Man passes
> From unreality to unreality.
> This man is obstinate, blind, intent

On self-destruction,
Passing from deception to deception
From grandeur to grandeur to final illusion.[21]

In the last passage, one can observe the sharp distinction between appearance and reality. Appearance is Maya—it is shadowy and illusory. In *The Family Reunion*, Amy lives in a pattern of timed moment, by the clock. Harry's wheel of life is an organic wheel of desire and memory. He learns from Agatha to pursue his liberation from the burning wheel of temporal existence. The Eumenides are the agents of God—indeed destiny or the fruit of the great sin that Harry committed by throwing his wife in the mid-Atlantic. They are following him everywhere. One cannot escape the result of one's misdeeds. One can never stamp out his dark past, the sequence of Karma. Edward of *The Cocktail Party* proclaims:

I see that my life was determined long ago
And that the struggle to escape from it
Is only a make-believe.[22]

Edward and Lavinia are both self-deceivers. They neglect reality. Lavinia, wife of Edward, loved Peter Quilpe and Edward, Celia Couplestone. Again, in *The Elder Statesman*, one notices that Lord Claverton tries his best to escape his dark past (when he had an illicit love affair with professional girls, crushed a man under his car, cheated a lady whom he promised to marry) but Gomez and Mrs. Carghill reveal his sinful past. He considered them ghosts but they became the living persons. In the end, he confesses his guilt to Monica and attains illumination before his death.

The conclusions drawn by D. Ghosh are very precise:

Although for him, Christianity was the particular path to follow, he was, at the same time, completely at ease in the world of the *Upanishads* and the *Gita*. The presence of Hindu-Buddhist thought in the creative works of T.S. Eliot seems to me to be beyond doubt. I consider it my task to substantiate the probability and scope of the Indian influences... there is no conflict in the religion in which he was at home ... It has to be admitted that the influence of the Indian philosophical ideas forms a continuous strand in Eliot's life and works, and that they are disjointed fragments which he used at random.[23] "Eliot believes strongly that.... Every literature may influence every other; and I emphasized this."[24]

P.S. Shastri's pioneering work *Indian Themes in T.S. Eliot* is of considerable relevance here. One can never ignore the base, created by K. Smidt, H. Howerth, S. Bergsten, H.E. MacCarthy, D. Ghosh and P.S. Shastri.

> In 1884, Lanmann brought forth his *Sanskrit Reader* and initiated *the Harvard Oriental Series*. ... Possibly, the activities of Swamy Vivekanand, too, had a powerful influence in moulding this atmosphere... he came under the spell of Buddhism and Vedanta at a very impressionable stage in his life...[25]

The 'essence' of *The Hollow Men* refers to the plane of the inapprehensible ideal, and the 'descent' refers to the plane of the matter. The 'Shadow' falls between the idea and the reality. Only, one has to struggle to go beyond the World of appearances, Maya.

This visible World is not real. The 'Unreal City' of *The Waste Land* and the 'Shadow' of *The Hollow Men* are clear examples of the assimilation of Indian philosophy:

> In *Animula*, the child is tossed with the imperatives of 'is' and 'seems'. *The Family Reunion* presents the problem of real existence. *The Four Quartets* study the nature of reality. Eliot freely uses the concepts offered by Buddhism, Vedanta and Bradley much in the same way (like Lucreatius using Epicurus and Dante using St. Thomas). ... The Vedanta and Bradley take time to be an illusion and hold reality to be the timeless. ... Madame Sosotris stands for time, and the hyacinth girl embodies timelessness. Eliot is with Bradley and the Vedanta in denying the reality of time. The Vedantic approach considers time and other appearances to be inexplicable entities which are not ultimately real. They are indefinable because they are riddled in contradictions at every level.[26]

Thus, Shastri has extensively analyzed the profound Indian influences on Eliot's works and has paved the way, leading to further research and serious contemplation over all possible trails to be detected and explored. K. Smidt has seriously probed into Eliot's penchant for oriental philosophy:

> So his study of oriental philosophy has left indelible marks. ... There are obvious points of contact between Eastern and Western thought. The two currents meet in *The New Testament*. While in *The Old Testament*, which has become part of the basis of Western culture,

> we really meet a tributary of the oriental tradition. Thus *Ecclesiastes* which has been much used by Eliot, presents a view of life related to that of Buddhism—he introduces the peculiarities of oriental thought into his poetry—Eliot's interest in religions is a part of a wider interest in the history and the essence of all religions (The works of leading anthropologists, Frazer, Durkheism, and Levy Bruhl are well-known to him). And he almost retraces in his poetry the development of human beliefs from primitive myths and rituals to the higher faiths and forms of worship. ... His idea of divine union might be that of either Christian or oriental mysticism. In fact it belongs to both.[27]

Eliot was greatly influenced by Oswald Spengler and Schopenhauer. Spengler, while considering baneful effects of metropolitan existence on man's—sexual vitality, mentions Buddha's India, Augustus's Rome and China. Schopenhauer, the foremost exponent and transformer of oriental philosophy in occidental guise '...combined occidental heritage with Indian doctrine'[28] and Eliot derived plentiful inspiration from him. Schopenhauer preferred religions of India, both Hinduism and Buddhism. He acknowledges three sources of his philosophy: Kant, Plato and the *Upanishads*:

> The best of myth is that of Nirvana (which he interprets as extinction). ... The cause of suffering is intensity of will, the less we exercise will, the less we shall suffer. Historically, two things are important about Schopenhauer: his pessimism and his doctrine that will is superior to knowledge.[29]

Eliot's theory of impersonality and idea of history indicate Schopenhauer's influence. Other scholars have also searched out some facts of great importance. We can quote from L. Gordon's work in this respect:

> He craved for philosophy in an ampler sense-wisdom, insight, revelation. Immediately upon his return to Harvard, he began to study Eastern philosophy—he acquired a catalogue of books on Vedanta, and in August and October 1913, brought two books by Paul Deussen, *Upanishads des Veda* and *Die Sutras des Vedanta*. ... During Eliot's last years at Harvard, he made a study of the lives of saints and mystics, St. Theresa, Dame Julian of Norwich, Mme Guyon, Welter Hilton, St. John of the Cross, Jacob Bohme and St. Bernard.[30]

Eliot, in his early critical essays has regarded the first twenty-one years of an artist as the formative and the most vital and the impressions registered by the brain and the feelings stored up in mind during this period, *as* really indelible. They play upon man's sensibility in the years to come. We know that he remained an inhabitant of America from 1908 to 1915 and during this period, he came into contact with several invigorating and thrilling ideas of the Indian philosophy and religion through Vivekananda, Tagore and the Theosophical Society. Eliot in his preface to *A Choice of Kipling's Verse* declares:

> To have been born in India and to have spent the first remembered years there, is a circumstance of capital importance for a child of such impressionability. ... As his relation, India determines that about him which is the most important thing *about* a man, his religious attitude. It is an attitude of comprehensive tolerance.[31]

S. Bergsten affirms in a confident manner:

> Eliot's debt to Indian thought is a recognised fact. ... Eliot's academic study of Indian philosophy is confined to his second, post-graduate period at Harvard from 1911 to 1914. Behind this choice of study, one divines the influence to Babbitt, who was an outstanding oriental scholar. ... But however mystified, he evidently acquired an extensive knowledge of the various systems and the symbolic language in which they are expressed. From that point of view, we are wholly justified in relating the imagery of the *Four Quartets* to Indian sources, whenever we are invited to do so by metaphors strikingly similar to those of Indian philosophy and religion.[32]

T.S. Mathews mentions that '... Eliot had directed that his body be cremated and the ashes buried at East Coker.'[33] This cremation is in consonance with the Hindu doctrine. This critic goes on remarking aptly:

> It is as though his christian faith were grafted on to a basis of Hindu philosophy. Perhaps Eliot feels like the Indian sage that only the Invisible, the Imperceptible, the supreme without form or colour, really exists. All is Maya, illusion. Spirit must be delivered from the matter. Only Brahma exists. For Eliot, action brings release. The World is in a cycle, the end is in the beginning. Creative force is always action. The World like the waves of the ocean, now surges and now sinks down. Thus by ever deeper surroundings, we must grasp, in its primal, uncategorized state, that inner life that springs up uncharged.[34]

The purpose at this stage, was to focus attention on the various works of scholars and critics that drew our mind to the various philosophical, especially, Indian themes:

'...which are given expression directly or indirectly in his poetry,'[35] critical works and dramas. Very few critics have been able to do full justice to his preoccupation with the major themes of Indian philosophy. Many of them have put forward their suggestions. '... These suggestions are certainly pertinent, but they are not fully developed and are left to stand, by and large, as suggestions only.[36]

II

One can easily notice how much Eliot is indebted to Irving Babbitt, Santayana, Woods and Lanmann during his '... post-graduate period at Harvard from 1911-1914,' and he heard special lectures on *Aphorism of Patanjali, The Bhagvad Gita* and Buddhist texts:

> T.S. Eliot was under the influence of Buddhism for long specially during his university days in America. Buddhism enriched theories of time with concepts characteristic of its tenets. The essentially Vedic concept of three-substance was challenged, and the school, known as the Trikalawad, put forward the theory of a real past and a real future. The future it defined as having no beginning but an end, the past as having a beginning but no end. The school in its turn, was criticized by the Sautantrikes whose doctrine negatives the reality of the future and the past elements; the only reality is the 'dynamical moment of efficacious activity' and this is essentially the 'present'. Thus, according to it, 'the present' alone is real. Buddhism, in its greater development, completely replaced the concept of time-substance, and also the real future and the past, by its theory of the 'momentariness' or Kshanvad.[37]

On the whole, the present is all important and all-pervasive. Fundamentally, Buddhism believes that the cycle of rebirths is occasioned by unfulfilled desires and egoism. All things are in a state of flux or ceaseless change. The world has been created by the law of causation. It does not believe in God and soul:

> The vast bulk of Buddhistic literature is based on the problems of human suffering and death ...The ultimate end of life, according to Buddha, is Nirvana (Salvation) which lies in the dissolution of the fire of egotism, ignorance, hatred, and lust. With the destruction of

all that is individual in us, we become a part of the whole universe and enjoy the bliss of happiness, calm, confidence, purity and freshness. We do not have to crave for a heaven nor should we seek it beyond this life, we should engage ourselves in Dhyana (highest contemplation) to experience it.[38]

In the later phase of his literary career, Eliot always aspired for Salvation in these terms except that he seems to seek something between Nirvana and Moksha, void and fullness, vacancy and plenitude. The main note of Indian mentality comprises six *elements*: belief in the Ultimate reality; Union of Yoga-Bhoga; high idealism; cyclical movement of time; dualistic philosophy and worship of man. Many of these are available in T.S. Eliot. We shall see them fully exemplified and explained in course of our discussion on his works.

It was due to the enduring influence of Babbitt that Eliot drifted towards Buddhism, studied Pali language to see the original texts of Buddhist literature and deeply studied Warron's translated works of Buddhist literature. Charles Lanmann taught him Pali. The judgement of K. Smidt is worth quoting:

> By successful re-incarnations, the wheel of Hinduism and Buddhism, can be turned into an ascending spiral. The idea also enters into Eliot's poetry, especially in the image of the winding stairs in *Ash Wednesday*. ... As long as we are climbing the stairs, however, or turning on the wheel, we are bound to suffer. Eliot's conception of life as suffering found its most consistent philosophical support in oriental mysticism. The Buddha's Fire Sermon, alluded to in *The Waste Land*, is an account of the sterile and painful burning of the senses of desires and thoughts and of all their objects. We find that the poet's pessimism has nourished itself on these ideas. Without this background, it is hard to explain what can only be called the thoughtfulness of Eliot's Weltschmerz or to account adequately the death-wish expressed in such poems as *The Waste Land, Ash Wednesday* and *A Song for Simeon*. Only by the practice of disaffection, by spiritual discipline and askesis, can release from the cycle of suffering, be obtained.[39]

Edwin Arnold's *The Light of Asia* depicted the life of Buddha beautifully and Eliot felt delighted in going through his book:

> At the date of *The Waste Land*, Eliot made an austere,... poetry out of his response to the spirit of asceticism in Buddhism. He gave the

> title of *The Fire Sermon* to the third part of the poem (Henry Clark Warren's *Buddhism in Translation* 1893 he studied deeply). The ascetic in Eliot claimed ascendency in him when he wrote *The Waste Land* and remained long in the ascendency, responded to the Sermon; urged purgation and self-denial, detachment from the world.

He preached the Buddhist renunciation in christian guise.[40] Another Scholar caries this point farther:

> Repetition of 'burning, burning'... in the fire of carnal desires— to be freed from desires. But the final attainment of Nirvana is to be achieved through self-denial. Hence, rejection of all senses is a very basic principle of Buddhism. He shows the utter meaninglessness of sex and the horror of reckless use of the sense which causes the deep feeling of nullity in the 20th Century. The conscious collocation of St. Augustine and Buddhism also indicates that if not Nirvana the poet, at last, tries to find a means of transcending the void that he sees in *The Waste Land*,... It is the burning of Buddhism which stands for carnal passions, lust and desire in ignorant human beings. ... Among the plays of Eliot, both *The Family Reunion* and *The Cocktail Party* have unmistakable Buddhist overtones. ... Apart from Buddhist philosophy, we see the shadow of Lord Buddha himself in the characterization of Harry as well as of Sir Reilly. ... The use of the phrase 'Crossed the frontier' is significant. In the Jain-Buddhist terminology, the enlightened one is a *parangam*, he who has made the crossing. One of the many names of Buddha is Tathagat, he who has arrived there. It is a state of super life (Harry's arrival). And once, one arrives there, everything appears in a new light.[41]

P.S. Shastri has seriously analyzed the Buddhist influence on Eliot's works and personality. His views are worth quoting:

> Doing is always motivated and it implies the existence of the body and of desires. But the real nature of the self, as *Adwaita* and Buddhism hold, is best revealed in non-doing, non-action. It is the a-Karma of the *Gita*. This non-action requires detachment. It is born of awareness to be free from the trammels of existence. Bodily life on earth is a snare which has been laid out for every individual by himself *alone*. ..! All things are Burning; says the Buddha. All things are on fire. ...They are on fire with the fire of passion, with the fire of hatred, with the fire of infatuation; with birth, old age, death, sorrow, lamentation, misery, grief and despair. ...are they on fire.[42]

Lord Buddha places the senses, body, mind, ideas, sensations, the things in this fire. Consequently, we are asked to cultivate 'an aversion' for these:

> And in conceiving this aversion, he becomes divested of passion, and by the absence of passion, he becomes free, and when he is free, he becomes aware that he is free; and he knows that rebirth is exhausted, that he has lived the holy life, that he has done what is behoved him to do, and that he is no more for this world.[43]

The goal is Nirvana for the Buddhist ascetic. It is the extinction of the life-force, not of the pure soul. To reach this state, one must undergo the purification by fire. The Buddhist—merely turns away from the sense because the senses are on fire. Jessie Weston notes that 'The Buddha is pictured sometimes in the attitude of a fisherman; he is called the fisherman who draws fish from the ocean or World to the light of salvation.'[44]

> In Buddhism, we have the wheel of twelve spokes; and it involves dependent origination. This wheel (elaborately used in Eliot's works) has to be stopped if one is to find final liberation. Eliot employs the symbol of the wheel to express the endless series of unredeemed life and death. ...The liberated self from the human wheel is a Jivanmukta, the Boddhisatt. He lives purely in spirit. ... The great wheel of Buddhism is a symbol of empirical life. The people who move purposelessly in this circle ('Crowds of people walking round in a ring') are spiritually sterile. They are caught in a whirlpool of passion which arises out of desires. ...*We* cannot turn the wheel because we are controlled by it. (As is clear from *Murder in the Cathedral* and *The Family Reunion*) One's actions contribute to his being controlled by the wheel. Till these actions of the past have exhausted their effects, one cannot be free. The wheel is inexorable till then. Eliot appears to be fusing the Buddhist wheel with the general Vedantic concept of Karma as outlined in the *Gita*. It is in the light of this wheel that he interprets the life of Thomas Becket. ... Buddhism holds fast to the theory of universal flux. Things are *anicca*, not real. They are impermanent. ...Each moment is determined by the previous ones; and this determinism deeply enmeshes the individual. Eliot was so greatly fascinated by the Buddhist law of determinism as to borrow even lines from Buddhist texts. In *The Dry Salvages* we have the line between 'the hither and the farther shore'. The two shores are desire and Nirvana. As the

Buddha said: For whom there is neither this nor that shore, nor both, him, the fearless and unshackled, I call indeed a Brahma.[45]

The Buddhist gospel of renunciation appears in *Murder in the Cathedral*, Becket seeks to put an end to even the simplest desire for self-glory. In this Christian guise, he actually lives through the Buddhist renunciation. Eliot's Thomas feels, thinks and acts like a Buddhist:

And behind the judgement, the void, more horrid than active shapes of hell;
Emptiness, absence, separation from God;
The horror of the effortless journey, to the empty land
Which is no land, only emptiness, absence, the void,
Where those who were men, can no longer turn the mind
To destruction, delusion, escape into dream, pretence
Where the soul is no longer deceived, for there are no objects, no tones,
No colours, no forms to distract, to divert the soul.
From seeing itself, fully united for ever, nothing with nothing...(Chorus. Part II)

Here is a positive account of the void as explained in the Mahayana texts. It is the void only because it can be defined negatively. The past is never dead. It lives in the form of Karma in the present and that continues into the future. Monica, too, tells her brother Michael in *The Elder Statesman*: 'You must make your own life/of course, just as I must make mine.' This was not the ideal advocated by the church in the west. Buddhism, and Vedants alone have preached this great ideal.[46]

In Buddhism, Nirvana is vacancy, void. Sorrow is all-pervading. Maya is sorrow and pain. The Vedanta professes faith in emancipation (Moksha) which is plenitude, fullness and blessedness. Maya clusters round this human life. It is not always painful. Through this Maya, the world is originated. Eliot achieves an interplay of vacancy and plentitude in relation to the void. T.S. Eliot was fully acquainted with the great truths of Buddhism:

That life is sorrowful and transient; that the chief cause of suffering is desire; escape is through the destruction of desire; and that this destruction is to be achieved by the eight-fold path of which the steps are : (a) right belief (b) right resolve (c) right speech (d) right behaviour (e) right occupation (f) right effort (g) right contemplation

and (h) right concentration. These basic teachings have produced two branches: the Hinyana or lesser vehicle which is the primitive faith flourishing mainly in Southern Asia and the Mahayana or Greater Vehicle which flourished in Tibet, China and Japan. The Hinyana literature is mainly in Pali and the Mahayana literature in Sanskrit and of course, subsequently in Chinese and Japanese. Pali is an old Indian dialect. The Buddhist cannon is divided into 'three baskets' or 'Tripitak'. The first of these, the Vinaya, contains the rules of the order. The second, the Sutra, contains the sermons or teachings of Buddha. The third, the Abhidhama, contains special laws for the training of the mind. By the third century B.C. these baskets were subdivided into five sections called Nikaya. The very last of these five is called the Dhammpada.[47]

Arguing Eliot's strong inclination towards Buddha and his wise teachings, K. Smidt positively remarks:

> Thus, the poet's despondency, from being a disappointment with human intercourse and modern civilization, broadens into an all-embracing pessimism, which certainly owes something to India, especially Buddhist philosophy. His interest in the Buddha was of long standing.[48]

Some of the early Buddhist scriptures affected Eliot's viewpoint deeply like the parts of *The Old Testament;* Eliot himself has admitted it.

It is necessary to discuss the original views and contemplations of H.E. MacCarthy at length. His strong and well-reasoned arguments and potent ideas find expression in his well-known dissertation, *T.S.Eliot and Buddhism.*

Eliot is not directly concerned with philosophical systems or proofs or demonstrations; rather:

> ...he is concerned with exploiting and giving expression to an emotional or spiritual vision, embodying in it all its particularity and immediacy in an individual form.
>
> ....One should be wary, then, of finding in any of Eliot's poems systematic philosophical construction; and one should keep in mind that what might be contradictory on the level of logical analysis may be complementary on the level of integral vision. Buddhism is, of course, Indian in its origins. ...But the *Gita* in its ethical aspects is quite close to the general spirit of Buddhism, both being concerned

> with emancipation from the fire of desire and the attainment of peace without attachment and longing. ... In this analysis of Eliot's poetry, my main concern will be with *The Four Quartets.* ... *The Four Quartets* is, I believe, Eliot's masterpiece, a work which brings together in a concentrated form, a lifetime of thought, reflection, feeling, hope, and despair; and of all Eliot's works, taken separately, it is *The Four Quartets* which is closest to the spirit of Buddhism.[49]

MacCarthy's analyses are very subtle, judicious, learned and to-the-point. We are greatly assisted by them in tracing out the Indian themes in T.S. Eliot:

> The key intuition of Buddhism is that of the unshakable reality of impermanence and the deep-rooted and all-encompassing character of suffering. ...Suffering and impermanence are two, complementary aspects. ... In short, to one who has the eyes to see and the spirit to respond (and most of us are blind), the World in which we live is a World of birth and death, growth and decay, endless hope and equally endless frustration, disappointment, sorrow and nausea, a scene of suffering and repetition in which underlies the poetry of T.S. Eliot... that in Eliot's poetry, the intuition of impermanence and suffering plays a dominant role. Sometimes, it is impermanence, flux, or change which is stressed; sometimes suffering is stressed. But in the end, the two join hands and are clearly seen as two sides of the same situation.... The theme of impermanence as it characterizes the natural world, is given profound poetical expression in the opening lines of East Coker:[50]

> In my beginning is my end. In succession houses rise and fall, crumble, are extended.

> Are removed, destroyed, restored, or in their place,
> Is an open field, or a factory, or a by-pass
> Old stone to new building, old timber to new fires,
> Old fires to ashes, and ashes to the earth which is already flesh, fur
> and faeces.
> Bone of man and beast, cornstalk and leaf.[51]

According to Buddhist doctrine, in the never-ending flux of events, the ego vanishes or becomes a victim of all pervasive impermanence. In *The Cocktail Party,* the same theme is expressed:

> Ah, but we lie to each other daily
> What we know of other people

Is only our memory of the moments
During which we know them. And they have changed since then.
To pretend that they and we are the same
Is a useful and convenient social convention
Which must sometimes be broken. We must also remember
That at every meeting we are meeting a stranger.[52]

In the earlier poems, ...the theme of human and cosmic suffering takes the form of the recognition of human loneliness, frustration, and impotence, of the emptiness and futility of life. With *The Waste Land*, the vision spreads and deepens, and suffering seems to become a universal characteristic enacted again and again, whether in the lives of primitive peoples, in the lives of heroes and saints of antiquity, or in the twentieth century of tired typists. But nowhere in all of Eliot's works is the theme of suffering on a cosmic scale given more poignant expression than in *The Four Quartets*, particularly in the sestine, in the second section of *The Dry Salvage*.[53]

Where is there an end of it, the soundless wailing of autumn flowers
Dropping their petals and remaining motionless;
Where is there an end to the drifting wreckage.
The prayer of the bone on the beach, the unprayable Prayer at the
calamitous Annunciation?
There is no end of it, the voiceless wailing,
No end to the withering of withered flowers.
To the movement of pain that is painless and motionless.
To the drift of the sea and the drifting wreckage,
The bone's prayer to Death. Only the hardly, barely prayable
Prayer of the one Annunciation.[54]

In *The Family Reunion*, the World is '...a suffering flux' not '...the result of ratiocination... or rational argument':[55]

The partial anaesthesia of suffering without feeling.
The partial observation of one's own automatism
While the slow stain sinks deeper through the skin
Tainting the flesh and discoloring the bone—That is what matters,
but it is unspeakable,
Untranslatable. I talk in general terms
Because the particular has no language.[56]
Suffering is omnipresent and Harry declares openly:
People change and smile but the agony abides.[57]

Suffering is an inherent characteristic of nature both animate and inanimate. The same image of the painfulness of the rebirth of desire in spring is picked up again in *The Family Reunion* and is enhanced, moving in the direction of the dramatic.[58]

The cold spring now is the time
For the ache in the moving root
The agony in the dark
The slow flow throbbing the trunk
The pain of the breaking bud.
These are the ones that suffer least:
The aconite under the snow
And the snowdrop crying for a moment in the wood.[59]

In this image, birth and death, hope and despair, desire and suffering join hands:[60]

What is the late November doing
With the disturbance of the spring
And creatures of the summer heat,
And snowdrops writhing under feet
And hollyhocks that aim too high
Red into grey and tumble down
Late roses filled with early snow?[61]

'Suffering as well as the desire which is the cause of suffering is a cosmic trait of the total process of nature.'[62] His vision of impermanence, suffering and horror is cosmic and universal. It is the chief fact of material existence and the noble truth:

> Man is bound to the wheel of birth and death; man can free himself from the wheel and thus, find deliverance from suffering, freedom from desire and compulsive action and the peace which passes understanding.... Man has to find a resting place in the midst of flux, peace in the midst of suffering and confusion.[63]

The turning wheel is a basic image in Buddhism. We have heard about Eliot's 'Still Point' which has three distinct meanings or themes, complexly interrelated and:

> ... which are picked up again and again througout *The Four Quartets*, to be reflected upon, qualified, added to and enriched. And they are themes which, if taken seriously, lead us into the core of the whole Buddhist orientation[64] (i) the still point is both temporal and eternal,

> in time and out of time: a present where past and future are gathered (ii) the still point is a state or condition of spiritual peace: a release from desire, action, suffering (iii) the still point is something to be achieved, if achieved at all, in life itself: in the last analysis, there is only the dance, and only through time, time is conquered.[65]

Peace, the central goal, can be achieved in this life.

Eliot believes that man lives:

> in complete bondage to time, partly from moment to moment like plants and animals, partly in the midst of confused regrets with respect to the past and equally confused worries with respect to the future. ...Such an existence, maimed and crippled, is a sort of half-existence. ...Eliot describes this mode of time-conditioned existence in *Burnt Norton*:[66]
>
> Neither plenitude nor vacancy, only a flicker
> Over the strained time-ridden faces
> Distracted from distraction by distraction
> Filled with fancies and empty of meaning
> Tumid apathy with no concentration
> Men and bits of paper, whirled by the cold wind
> That blows before and after time.[67]

Eliot's '...prayer, observance, discipline, thought and action' are a sort of five-fold path to emancipation which may remind us of the eight-fold path of Lord Buddha. The detachment advocated by Eliot all the time, is from self, from things and from persons. It is the core of Eliot's vision and the vision of Buddhism. There are many parallels between the philosophical—spiritual orientation of Eliot and Buddhism:

> In both, there is a penetrating awareness of the ultimate reality and omnipresence of impermanence and suffering,[68] ...a realization that although the ...miseries that people suffer through particular abnormalities of temperament are visible on the surface; the deeper design is that of the human misery and bondage which is universal.[69]
>
> In both, there is the realization that, although impermanence and suffering cannot be negated, they can be transcended, but transcended only in the midst of birth and death, in the midst to the time-process itself.[70]

In both, there is the recognition that '...all of us, so far as we attach ourselves to created objects and surrender our wills to temporal ends, are eaten by the same worm.'[71]

> But for both the alternative to attachment is not the insensibility of indifference, but the detachment—and the compassion—which comes with knowledge, reconciliation and inner control. In both, there is the realization that detachment is a goal difficult to realize, and that each path to the goal is—and must be—an individual path. One must work out one's own salvation with diligence, with discipline, thought, and action; but one must realize at the same time that all things excellent are as difficult as they are rare.[72]

'The problem of man's relationship to both time and eternity within the context of the fact of human bondage and possibility of human freedom'[73] is at the core of all monumental religious and philosophical works of the world. The problem is fundamental as well as universal. Eliot's poetical expressions of the key intuitions, having insight into the human situation, are without distinction of east and west. The whole human race is involved; their fundamental emotions and feelings have been given vent to, without any historical, anthropological, linguistic, religious or geographical sub-divisions. The last lines of MacCarthy's dissertation are pregnant with deeper meanings:

> In the end, of course, it is the vision that counts and what one does about the vision. One must never mistake the sign for the thing signified, the particular manifestation for the universal reality.[74]

The artist's mind amalgamates disparate and chaotic experiences. As a great artist, Eliot always gave expression to his emotional and spiritual visions. His highly sensitive and philosophic mind had stored up several categories and kinds of knowledge which naturally acted upon his complex personality. In his youth, he betrays fear of sexual encounter; his philosophic attitude keeps him away from earthly and carnal pleasures. Divested of the companionship of his first wife due to her long mental illness, he was in a critical state of mind, body and soul under these pressures and those of poverty. He found solace in Buddhist philosophy which became a food to his tormented, tortured, and unsatisfied mind.

III

Eliot has candidly admired what is significant in Indian philosophy. He reverentially regarded the *Bhagvad-Gita* 'as the next greatest

philosophical poem to the *Divine Comedy* within my experience.'[75] His appreciation of this Indian tradition is of great relevance. '...In a Hindu World which comprehends people with an ancient tradition of high civilization, and tribesmen of very primitive culture.[76] Again, he admits:

> In the literature of Asia is great poetry. There is also profound wisdom and some very difficult metaphysics; but at the moment, I am only concerned with poetry... Long ago, I studied the ancient Indian languages, and while I was chiefly interested at that time in philosophy: I read a little poetry too; and I know that my own poetry shows the influence of Indian thought and sensibility.[77]

The *Bhagvad-Gita* is the *Upanishads* in essence. It deals with man's spiritual, moral and intellectual difficulties. It satisfies the whole man. It deals with many serious subjects: action, wisdom, self-control, knowledge, cosmic vision, spirit and matter, devotion, the Lord-God, renunciation, history and time. It is poetic in form. Eliot's view is that the Hindu World is composed of '...tribesmen of very primitive culture's. The Aryan race strongly believed in the vitality of life. They were in close communion with vital processes of nature—Sun, wind, river. They had faith in numberless rituals and the mercy of the Divinity.

Let us see Eliot's poetical expressions which directly allude to Indian mythology, philosophy and religion, explicit references are:

> actually few in number but... important at least in the sense that they cannot be brushed aside as accidents, errors, of inconsistencies that have crept into a work in progress.[76]

> Ganga was sunken, and the limp leaves
> Waited for rain, while the black clouds
> Gathered for distant, over Himavant.
> Then spoke the thunder
> (Datta, Dayadhavam, Damyata)
> Shantih Shantih Shantih.[79]

Here, there is a direct reference to the Ganges, Himvant (one of the names of the Himalayas), the story of the *Brihadaranayk Upanishad* and uttering of the pious word 'Shantih' thrice which is a formal ending to an *Upanishad* or any scripture of great importance. The Grail legend is Arthurian. When Christ was crucified, his blood was put in a grail along with the lance that pierced his side. Suddenly, this Holy Grail acquired miraculous and medicinal properties. It acquired the great healing

capacity. It was put safely in a chapel. Unfortunately, the Holy Grail disappeared and many Knights undertook journeys in quest of it. Parsifal, the Quester of virginal purity, undertook the tedious journey through the region of a desert of dry rocks and stone-blocks with no possibility of water. It is a journey through rocky lands, sandy stretches, endless plains, crumbling cities and untrodden mountain ranges. He reaches the Perilous Chapel and finds the Holy Grail there. He is in the Kingdom of the Fisher King who is mysteriously wounded in his genital organ. He has become impotent. His land is barren. The rainfall has stopped completely. There is famine all around. All things were in a state of topsy-turvy. The reason was that the king's soldiery outraged the chastity of nuns attached to the Perilous Chapel. This sexually degenerate act has disturbed the global balance. Parsifal healed the impotent king and in him, sexual vigour returned and the land became fertile due to heavy rainfall:

> ...Then a damp gust
> Bringing rain.[80]

That Indra, the thunder-and-rain-bearer, has the winds with him in a Vedic myth:

> ...Constantly throughout the *Rig-Veda*, ...the Maruts were conceived of as the companions of Indra.[81]

Again, the fish is a recurring symbol of considerable importance in Indian mythology, a fertility symbol behind the Fisher king:

> We can affirm with certainty that the Fish is a life symbol of immemorial antiquity... The first Avtar of Vishnu, the creator is a Fish.[82]

'Ganga' brings in the myth of Bhagirath and his quest like that of Parsifal, and his straining of every nerve for the resurrection of the dead sons of Sagar. This is the Indian counterpart to the Grail myth. Due to the curse of Kapil (a sage, doing penance in the underworld), Sagar lost his 60000 sons who were burnt to death. Bhagirath undertook a journey to the underworld, prayed to Kapil and received permission for the regeneration of the dead by effecting the descent of the Ganga. Bhagirath succeeded in doing rigorous penance and in winning Lord Shiva's grace. He freed the Ganges and she blessed Bhagirath's fore-fathers. In accomplishing this marvel, Bhagirath did unequalled labour, hardest penance and displayed a rare measure of determination and fortitude. The Ganges is called Bhagirathy. In antiquity, the Himalayas were the centre of

perpetual bliss, peace and joy, with Lord Shiva living there. From the Himalayas originated and flowed the Ganges. The third chapter of Jessie Westons *From Ritual to Romance* is the Freeing of the waters. In the *Rig Veda*, there is the story of Indra and Vritra. Tradition relates that the seven great rivers of India had been imprisoned by the evil monster or dragon of the frozen wastes, Vritra or Ahi whom Indra slew thereby releasing the streams from his captivity. The *Rig-Veda* hymns abound in references to this marvellous feat of Indra:

> Thou hast set loose the seven rivers to flow,
> ...Indra set free the waters.
> ...Indra has filled the rivers, he has inundated the dry land.
> Indra has released the imprisoned waters to flow upon the earth.
> ...Indra armed with thunder-bolt, broke the way for us.
> He smote down Vritra, the encloser of the rivers. [83]

Now, we turn to the elaborate version of this myth in the *Brihadaranavak Upanishad*. Once upon a time, during a period of drought and barrenness, gods, men and demons were all bewildered. For redressal of their grievances, they met Brahma or Prajapati. He saw that demons (like Vritra) had grown extremely merciless, gods fond of luxuries and sensuality and men selfish and confined to the narrow limits of ego. Prajapati provided the solution in a mystical and paradoxical manner. He spoke 'da' thrice in thunder, meaning respectively to each order of the supplicants 'Dayadhvam, Damyata, Datta'. Here 'Da' is of great significance—it means 'to give'. 'Devata' of Sanskrit originates from this root. Giving is Dayadhvan (compassion) for the demons, Datta (offer, sacrifice) for man, and Damyata (restraint) for gods.

In the *Puranas*, there is the story of Dadhichi. When Vitrasur or Vritra or Ahi was creating havoc all around, the gods met Prajapati and he gave a solution: Meet Dadhichi, doing incessant penance. If he agrees to give his bones, a weapon will be made out of them and it will enable Indra in killing Vritrasur who has captured and imprisoned seven rivers and who has been creating chaos all around. Indra along with the gods, met Dadhichi on the bank of the Ganges and prayed him for the task. He was a great king. He was really a peerless sage. He agreed to fulfil Indra's humble demand, and cows started licking his skin and he gave his bones to Indra. Finally, the weapon was made from his bones and Indra succeeded in killing Vritrasur and in releasing the rivers and in fertilizing all the plains. We have just discussed the story of Indra and Vritrasur in the preceding paragraph, referring to Jessie L. Weston's analysis. These

meaningful words, Datta, Dayadhvam, Damyata, are really three keys to grace in Sanskrit, containing the most permanent truth of the human race. *The Waste Land* had already absorbed the whole literary and cultural tradition of Europe, as well as a great deal of Asiatic religion and philosophy.[84]

> The geographic location of the Quester's Journey, in this section: 'What the Thunder Said' is partly in Palestine and partly in the foothills of the Himalayas. And on the plains are 'hooded hordes', partly barbarians from the steppes, threatening to sweep over Europe, partly Tibetan tribesmen perpetuating after a fashion the traditions of Buddhism.[85]

We see that Parsifal's Journey in *The Waste Land* is ripened to fruition in the Himalayas where these sages, seers and even Lord Shiva had a clear vision of the Almighty.

The Dry Salvages involves a general reference to the *Bhagvad Gita*. Philip Wheelwright asserts that it takes the form of an almost literal translation of chapter VIII of the *Gita*. Eliot weaves it into the texture of the poem. Krishna and Arjuna are holding conversation on Karma, detachment, and importance of the contemplation of God at the time of death. Serious discussion on various aspects of action and attainment of peace and salvation is held in *The Dry Salvages* of *The Four Quartets*. These aspects will be discussed extensively and intensively in the third chapter of the proposed work.

Patanjali's *Yoga-Sutras* have influenced Eliot considerably. It is Patanjali who taught him the value of concentration in the composition of great poetry. Patanjali's theory of Pre-destination has affected Eliot's beliefs. He enlightened Eliot's power of submerging himself in mysteries and in supreme awareness of the Ultimate Reality. Eliot's time-concept, Yoga, salvation and concentrated contemplation of spiritual problems, have been shaped more or less by Patanjali, the pivot of Indian philosophy. Patanjali's ideas and their assimilation in Eliot's works will be discussed in the second chapter of the proposed thesis.

...Eliot's thought was deeply coloured by the *Upanishads too:* [86]

> And what you do not know is the only thing you know
> And what you own is what you do not own
> And where you are is where you are not.[87]

These linès have appeared in the *Kenopanishad*—Eliot has only transformed them:

Nohanmanya suvedeti no na vedeti ved cha,
Yo nastdwad todved nona vediti ved cha.[88]

(Tr. I have known Brahma and I haven't known Him—I waver between the two apprehensions. Any disciple knowing Brahma, would understand the meaning of this paradoxical statement.)

Yasyamatam tasya matam matam yasya na ved sa
Avigyatam vijyantam vigyatamvi jantam.[89]

(Tr. The man who believes that Brahma is easily knowable or not knowable, is not correct in his view. One who nurses pride that he knows Him, does not know Him at all. One who knows Him and is still prideless, is a real knower.)

In the *Kenopanishad*, the Self is presented as being operated, motivated and animated by the creator of the universe. God is beyond the reach of self and sense-organs of man. He is not knowable. The knowledge attained through self and sense organs is modicum:

The real is not knowable in and through the categories because it can only be experienced.

Harry: but what if Denman saw him, and yet he was not real.

Even seeing is not the proof of the object being real. To be real, it must not be liable to any negation or contradiction. Celia is made to say:

The one is alone, and if one is alone.
Then lover and beloved are equally unreal
And the dreamer is not more real than his dreams.

There we are told that there is the Brahma 'which is one and without a second. ...what is alone is only the spirit.'[90]

The issue of the different shades of unreality has been raised in many of the *Upaṇishads*. Likewise, 'self' has been extensively discussed and analysed.

Bradley taught him only degrees of truth and reality. But Adwaita gave him levels of truth and reality. Then, the truth of the entity is dependent on the level at which it is apprehended. The Absolute is the Real as knowledge or conciousness. ...Eliot studied Indian philosophy and he was well-acquainted with re-incarnation. The

> doctrine itself is inseparably bound up with the doctrine of Karma which we have found Eliot accepting.[91]

Whatever we have done is our Prarabdha or past or Niyati. The fruits of deeds (good or bad) can never be left off or can never be evaded. We must move endlessly in the cycle of rebirths and deaths to gather the fruits. Lord Claverton does not succeed in stamping out his misdeeds or gloomy past. In one of his editorials of *The Criterion*, Eliot praises Arjun's balance of mind:

> That balance of mind which a few highly civilized individuals, such as Arjuna, the hero of the *Bhagvad Gita* can maintain in action.[92]

'Action' and 'disinterested action', the major themes of the *Gita*,lie at the back of *The Four Quartets:*

> The fundamental conceptions Eliot seems to have derived from Indian sources are these: Time and timeless are related to each other as the World to the Absolute,,to God. Material existence means existence in time. The timeless is experienced only in the direct apprehension of the Divine. Though enacted in time, human life aspires to the timeless. To overcome the limitations of temporal existence and become one with God, is the object and end of life. Thus expressed, the Indian conception of time and the timeless comes very close to those of western, in particular, Platonic philosophy.[93]

> If, however, the Indian references are organic parts of larger wholes, then they must be regarded as signs, symptoms, guides which suggest a direction of interpretation but which leave the real penetration to the reader himself.[94]

Brahma is light in Indian scriptures. The *Vedas* and the *Upanishads* profusely attach importance to the worship of Sun-God, Savita:

> Tamso Ma Jyotirgamaya

Brahma is light—it has been repeated many times:

> Na tatra Surya Bhati na Chandratarkam nama Vidduto bhanti kutoayomagni
>
> Tamev bhantamanubhati sarwam tasya bhasa sarwamidam Vidhati.[95]
>
> (Tr. Neither the Sun nor the moon and stars nor streak of lightning

Nor fire have their own light, They never glisten by themselves.
God's light lights them—the entire World is lighted by His great light.)

Na tu mam shakyase drashtum nenav swachakshusha
Divayam dadami te chakshuh pashya ma yogemshwaram.[96]

(Tr. Yet since with mortal eyes thou canst not see me,
Lo: I give thee the Divine sight. See now the glory of my sovereignty.)

Sa nisha pasyato mudh[97]

(Tr. The saint is awake when the World sleeps at night).

In the *Gita*, Brahma has been called 'light' again and again. Eliot has invocated to God as 'light':

O Light Invisible, we praise thee;
Too bright for mortal vision.
Greater Light, we praise Thee for the less,
The eastern light our spires touch at morning.
The light that slants upon our western door at evening.
The twilight over stagnant pools at batflight
Moonlight and starlight, owl and moth light
Glow-worm glowlight on a grassblade
O Light Invisible, we worship thee
We thank thee for the lights that we have kindled,
The light of altar and of sanctuary;
Small lights of those who meditate at midnight,
And we must extinguish the candle, put out the light and relight it;
Forever must quench, forever relight the flame.
Therefore we thank thee for our little light that is dappled with shadow.
Light
Light
The visible remainder of Invisible Light.[98]

God is such a scintillation or bright sparkle which is unbearable to our moral eyes and which is beyond our sight.

Sun, stars, moon, glow-worm—are all lighted by God, the Great light. 'Small lights' are saints who keep awake at night and get absorbed in silent contemplation of God, 'Greater Light'. 'Our little light' is our

soul, a divine spark. It is covered with shadow or Maya. The description of 'The Still Point' in *Burnt Norton* resembles that of the *Kathopanishad, The Mundekopanishad* and *The Ishawasvopanishad:*

> At the still point of the turning World. Neither flesh nor fleshless,
> Neither from nor towards; at the still point, there the dance is,
> But neither arrest nor movement. And do not call it fixity,
> Where past and future are gathered. Neither movement from nor
> towards.
> Neither ascent nor decline, Except for the point, the still point,
> There would be no dance, and there is only the dance.[99]

In the 13th chapter (Shlokas 14, 15, 16) of *The Gita,* Brahma has been described in such a paradoxical, contradictory way. We have a few identical lines from the *Upanishads:*

> Tadejati tannajati taddure tadwantike.
> Tadentantarasya sarwasya todu sarwasyasya bahyatah. [100]

> (Tr. He (God) moves. He does not move. He is distant. He is near. He is within this phenomenal World. He is outside the World.)

> Brahmavedam amritam purastad brohmadakshinat shwotaren Adhushwordhava cha prasrit brahmavedam bishwamidam barishtham.[101]

> (Tr. That immortal Brahma is at the front. He is at the back (of World). He is right of it. He is left of it. He is surrounding the World from above to below and vice versa. This World is the supreme Brahma.)

'Turning' indicates motion; 'the dance' is the dance of Shiva or God; it signifies the source of rhythm of all movements in the cosmos, the centre of the universe, the circular movement round the centre, and it stands for the apprehension of the timeless. 'Flesh' means God having human form (anthropomorphism). 'Fleshless' means invisible, imperceptible God. 'There is only the dance' conveys the sense that this dynamic harmony of God is the tossing up of several elements and sounds in the universe. 'The Still Point' is the prime source of motion of all things in the cosmos. All things lying always in the state of flux or ceaseless change are directly or indirectly related to that 'Still Point'. Eliot adds to the Biblical notion of word as God, endless resonance from Indian sources. Words uttered or spoken create indestructible soundwaves which are suspended in the atmosphere and these waves pervade the whole cosmos. Through select, pious, potent and pregnant words of prayer or psalm, we invocate to the

Divinity and get a glimpse of the Ultimate Reality. Words and thoughts are inter-related. They are the mediums of acquiring knowledge. Poetry is the beauty of words, their rhythm and uniformity, their sweetness and delight, their artistic ordering and setting. It has been clearly mentioned in the *Upanishads* (*Chandagyo, Brihadaranyaka* etc.) and other great books that God created words. God is the 'word'. Eliot's constant pre-occupation with handling, manipulating and setting of words in literary compositions, especially poetry, may be attributed to the influence of Indian scriptures on his mind. 'Shabda Brahma' is an expression of God through sounds vibrating the subtle nervous (related to nad) system and attuning it to God who is in the sound. The silent word is Indian 'Anahat Nad'—sound generated without any collision between two objects or things and therefore, kind of silence, 'word unheard':

> Out of the sea of sound the lift of music
> Out of the slimy mud of words, out of the sleet and hail of verbal
> imprecisions,
> Approximate thoughts and feelings, words that have taken the place
> of thoughts and feelings,
> There spring the perfect order of speech and the beauty of
> incantation.[102]
> And every phrase
> And sentence that is right (Where every word is at home)
> Taking its place to support the others,
> The word neither diffident nor ostentatious,
> An easy commerce of the old and the new,
> The common word exact without vulgarity,
> The formal word precise but not pedantic,
> The complete consort dancing together.[103]
> If the lost word is lost, if the spent word is spent
> If the unheard, unspoken
> Word is unspoken, unheard;
> Still is the unspoken word, the words unheard,
> If word without a word, the word within
> The World and for the World;
> And the light shone in darkness and
> Against the word the unstilled World still whirled
> About the centre of the silent word.
> Where shall the word be found, where will the word Resound? Not
> here, there is not enough silence.[104]

Eliot's deep interest in mysticism is a thing which reflects a familiar Indian strain. *Burnt Norton* deals with three stages in mystical sequence; awakening, illumination and aridity (desiccation) in darkness. To Eliot, the theme of poetry itself '... reaches into the silence', to become contemplation of God. *The Four Quartets* are meditations, artistic expressions of profound religious apprehensions. His religious strivings find fulfilment in them. The theme of these poems is the total transfiguration, perfection and supernaturalizing of life. The moments of illumination indicate that the eternal (not the flux) is the most important thing for human life. Among many things, Indian philosophy revolves round the concepts of time, state of spiritual liberty and ecstacy, tragedy of human life and the *modus operandi* of the Divinity. Eliot is outwardly and inwardly attached to these things of fundamental importance. He is irresistibly drawn to them and their exemplification, amplification and interpretation in his literary works. We have largely discussed Eliot's pre-occupation with time in *The Four Quartets*.

In the *Gita*, Lord Krishna has called himself 'devouring time', indestructible time:

'Kalah kelyatamaham'

(Tr. I am Time among devourers.)

'Ahmevakshya kalo'

or

(Tr. I am time inexhaustible or indestructible.)

'Keloasmi lokkshayakritpravriddho'[106]

or

(Tr. I have shown myself to thee as the Destroyer who lays waste the world and whose purpose is now destruction.)

Eliot has used the word 'time' 29 times in *Burnt Norton*, 9 times in *East Coker*, 18 times in *The Dry Salvages* and 10 times in *Little Gidding*. Time is a divine ordinance to which God has subjected his creation. Life is subject to an endless flux of time. The subjection of all things to time is the last thing that can be said about the natural world. One can cite many lines from Eliot's poetry to make the point:

The time, Redeem
The unread vision in the higher dream.[107]

Words move, music moves only in time[108]
The time of the seasons and the constellation
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts. Feet rising and falling
Eating and drinking. Dung and death.[109]
The tolling bell
Measures time not our time, rung by the unhurried
Ground swell, a time
Older than the time of chronometers, older
Than time, counted by anxious worried women
Lying awake, calculating the future,
Between midnight and dawn, when the past is all deception,
The future futureless, before the morning watch
When time stops and time is never-ending;
And the ground swell, that is and was from the beginning, Clangs
The Bell.[110]

The serpent of *The Four Quartets* has connexion with Shesha (remainder). In Hindu mythology, Shesha, the coiled serpent reflects a time that is not to be placed within limit. It is the remainder of Great Time. The Shesha is undifferentiated, uroboric oneness of all time—the ocean still encircling the continents:

We cannot think of a time that is oceanless
Or of an ocean not littered with wastage
Or of a future that is not liable
Like the past, to have no destination.[111]
Time the destroyer is time the preserver,
Like the river with its cargo of dead negros, cows and chicken coops,
The bitter apple and the bite in the apple—
And the ragged rock in the restless waters,
Waves wash over it, fogs conceal it,
On a halcyon day it is merely a monument,
In navigable weather it is always a seamark
To lay a course by; but in the sombre season
Or the sudden fury, is what it always was.[112]

But to apprehend
The point of intersection of the timeless
With time, is an occupation for the Saint.[113]

'Oceanless' is vastness. Time is always a vast entity. In its bosom,

all things are lying. They may be dead or they may be living. Heraclitus is of the view that ...mortals are immortals and immortals are mortals, the one living the other's life.'[114] The Worried Women count the steps of time. Time is prolonged for them. Man is placed between two poles of time and eternity. 'The Tolling Bell' measures the earthly time for our purposes. Besides this time, the great time remains outside the measuring 'Chronometer' and the tormented mind of a woman, waiting anxiously for her sailor husband. Several minor and major currents of months, years and centuries intermingle and compose the vast ocean of Great Time that is cyclical in shape and motion.

'Akam Sadvipra bahudhabadnti' (the *Vedas*).

'Timeless' is God who is dissolved in 'time'. It means that 'the World is charged with the grandeur of God' (Hopkins). Man or saint belongs to the sphere of time. When he acts and attempts to be one with 'timeless' or God, he attains divine bliss. One can notice in all these analyses that Eliot is close to the basic Indian concepts of time, moksha and nature of Brahma. Eliot's vision of human life is tragic in consonance with the serious contemplation of saints and sages.' ...The World ends not with a bang but a whimper'.[115] 'We are roaming about in a 'valley of dying stars'. We are the hollow men.'[117] Eliot places his unshaking faith in '...eternal colour.'[118] Let us quote a few lines from Eliot's poems:

...this Birth was
Hard and bitter agony for us, like Death, our death.[119]

My life is light, waiting for the death-wind
Like a feather on the back of my hand. [120]

Grant me thy peace,
(And a sword shall pierce thy heart, Thine also.)
I am tired with my own life and the lives of those after me,
I am dying in my own death and the death of those after me.
Let thy servant depart,
Having seen thy salvation. [121]

The pain of living and the drug of dreams.[122]

This form, this face, this life
Living to living in a World of time beyond me, let me
Resign my life for this life, my speech for that unspoken
The awakened lips parted, the hope, the new ships.[123]

Hence the soul cannot be possessed of the divine

Union, until it has divested itself of the love of created beings.[124]

Birth, and copulation and death
That's all, that's all, that's all, that's all
Birth, and copulation, and death
Death is life and life is death.[125]

There is no relief but in grief
O when will the breaking heart cease?[126]

Today grieves, tomorrow grieves,[127]

There is no end of it, the voiceless wailing,
No end to the withering of withered flowers,
To the movement of pain that is painless and motionless,
To the drift of the sea and the drifting wreckage.[128]

Natural forces shrieked aloud
Screamed, rattled, muttered endlessly.[129]

But the mystery of Iniquity is a pit too deep for mental eyes to plumb.[130]

Harry: But it begins to seem just part of some huge disaster,
Some monstrous mistake and aberration
Of all men of the World which I cannot put in order.[131]

In the fragments, we find sparkling insights that form a view of life. 'Birth' is bitter agony because man is in dark, in ignorance. 'Tiredness' is revealing a sense of tragedy. It signifies presence of knowledge which occasions dissatisfaction and disgust. It is a stage in the process of attaining salvation or emancipation from deaths, agonies, bondage to earthly time, vulgar sexual unions, griefs, grieving days and nights, and unbounded pains. It is partly Buddhist influence on Eliot that he finds '...No end to the withering of withered flowers, ...the movement of pain... the drifting wreckage... and ...the voiceless wailing'. His pain is so deep that it is '...painless and motionless'. The intense wish for Moksha is strengthened step by step due to the extremity of worldly distraction, anxieties, disasters and frustrations. 'That unspoken' is God who is unknowable through sense-organs. This World is Bhava Sagar which man has to cross by spiritual exercises. In Hindu scriptures, especially the *Puranas*, man passes through the cycle of millions of births and deaths. 'Copulation' is important because it generates all forms of lives. Lord Shiva has endowed every creature with the itching and capacity of sexual

union or 'copulation' so that the never-ending process of procreation may not be halted. Eliot strongly believes in all these basic Indian concepts.

Every great poet is undoubtedly a great philosopher who forces language to be a mirror to truth. Like a philosopher or a sage, he knows or tries to know in part or in whole the *modus operandi* of the Divinity. He attains an ideal state, a state of ecstacy, a state of spiritual liberation, an independent state and a state of mystical illumination and apprehensions. Plato, Spinoza, Arvind, St. John, Kabir, Mira etc.—all reached this supreme state. Eliot's flashes of mystical delight are to be seen in these lines:

Sudden in a shaft of sunlight
Even while the dust moves
There rises the hidden laughter
Of children in the foliage
Quick now, here, now, always.[132]

So the darkness shall be the light, and the stillness the dancing
Whisper of running streams, and winter lightning
The wild thyme unseen and the wild straw berry
The laughter in the garden, echoes ecstacy.[133]

The chill ascends from feet to knees,
The fever sings in mental wires.[134]

We must be still and still moving
Into another intensity
For a further union, a deeper communion,
Through the dark cold, and the empty desolation,
The wave cry, the wind cry, the vast waters
Of the petral and the porpoise.[135]

The distraction fit, lost in a shaft of sunlight
The wild thyme unseen or the winter lightning
Or the waterfall or music heard so deeply
That is not heard at all, but you are the music
While the music lasts.[136]

The day was breaking, In the disfigured street
He left me, with a kind of valediction,
And faded on the blowing of the horn.[137]

'a shaft of sunlight' is really indicative of the Great Light, God. He is still. He is moving. Past intermingles with present: '...there is mutual

penetration, succession without distinction... in memory the past survives in the present.'[138] Such mysteries are observed in presence of the Almighty. 'The Stillness' indicates the Upanishadic state of vacancy or void when lives had not evolved on earth in any form, outlined in Nasadiya Sukta of the *Vedas.*'[139] The dancing is the dancing of Brahma or Purusha and Maya or Karmá. It is the dancing of the five elements or the dancing of Lord Shiva or Natraj. 'The darkness' is the state of Maya or ignorance or darkness of spiritual journey or agonies and frustrations in the way to attain God and thereby, emancipation. In Hindu philosophy, the sages have inferred that in the beginning before the creation of the phenomenal World, there was all-pervasive water, space, darkness and death-like desolation. 'The dark cold' and 'the empty desolation' are to be faced in the way to attain God, and they are the things of the beginning of creation which Eliot accidently remembers. 'You are the music' has a deep meaning. The man hears the music and he becomes music. He passes from a state of Dwait to that of Adwaita: the hearer is music, music the hearer. This is the kind of experience Yeats also embodied in a typically Indian paradox: How can we know the dancer from the dance. The identical things can be seen in *the Upanishads*:

'Soahmasmi'[140]

or

I am very that (God or the Ultimate Reality).

The oneness of Brahma has been asserted. Man, a tiny-shred of God's great light gets dissolved into it through prayer, askesis and self-discipline.

'Nati Nati' or This is not, this is not.

'Akmewaadutiyam' or one is unequalled.

Swe mahimna pratishthitah' or He is respected by His own grandeur.[141]

'The vast waters' are Pralaya or Ekarnava of Hindu mythology wherein we see '...water—water everywhere'. The oriental imagination has greatly impressed Eliot as a poet-philosopher. Eliot's visions of 'wild thyme', 'winter lightning', 'waterfall', 'Music' and 'running streams' reveal his mystical apprehensions. He becomes a mystic or a Yogi of *the Shwatashwataropanishad* who sees many strange things in the state of illumination:

Nihardhumarkanilanlanam Khadyotviduetasaphaticshashinam
Atani rupani purahsarani brahmanyabhi byaktikarami Yoga.[142]

or

(Tr. In the way of Yoga to attain God, many sights like fog, smoke, sun, wind, fire, glowworm, lightning, sphatik, mani (gems) and moon appear before a Yogi or a mystic. These hint clearly at his success.)

In the *Gita*, the *Upanishads* and the *Vedas*, this state of spiritual upliftment and mystical height has been delineated at length and has been given full symbolic and poetical expressions. At first, we have to quote many lines from the poet's works, signifying Eliot's ideal state of spiritual liberation and then set them in close proximity of the basic Indian concepts, enunciated in the *Gita*, the *Upanishads* etc:

I have had a tremor of bliss, a wink of heaven, a whisper.
And I would no longer be denied; all things
Proceed to a joyful consummation.[143]

The inner freedom from the practical desire,
The release from action and suffering, release from the inner
And the outer compulsion, yet surrounded
By a grace of sense, a white light still and moving,
Exehebung without motion, concentration
Without elimination, both a new World
And the old made explicit, understood
In the completion of its partial ecstacy,
The resolution of its partial horror.[144]

Here is a place of disaffection
Time before and time after
In a dimlight: neither daylight
Investing form with lucid stillness
Turning shadow into transient beauty
With slow rotation suggesting permanence
Nor darkness to purify the soul.[145]

Emptying the sensual with deprivation
Cleansing affection from the temporal
Neither plentitude nor vacancy.[146]

Age and decrepitude can have no terrors for me,

Loss and vicissitude cannot appal me,
Not even death can dismay or amaze me
Fixed in the certainty of love unchanging.[147]

'Joyful consummation' is the Samyaawastha or the Brahmisthiti or the isthitpragyate. Again, Eliot's picturing of a state wherein there are no horrors of 'age and decrepitude', 'death', 'loss and vicissitude', a state of freedom from 'practical desire', 'action', 'suffering', 'the inner and the outer compulsion' and a state of 'disaffection', 'permanence', 'erehebung' and 'concentration', has deeper layers of meanings. We have to unfold and unravel those complexly knit threads of meanings. They deeply suggest Indian influences—influences of the *Gita* the *Upanishads* and the *Vedas*. Eliot's state is really a state of isthitpragyata. In the *Gita*, isthitpragya man is free from passions, self-complacent, equally satisfied in sorrow and happiness, in reward and punishment, in admiration and condemnation, temperate and self-disciplined (Chap-2, Shloka 55-59). At many places, the characteristics of isthitpragya man have been described in the *Gita*:

Chapter - 2 Shloka 55-59.

Chapter - 5 Shloka 20-28.

Chapter - 12 Shloka 13-19.

Chapter - 14 Shloka 22-25.

Chapter - 18 Shloka 51-54.

Let us quote a few lines to draw parallels between Eliot's ideas and the concepts of the *Gita*:

Yastwatmratirev syodatmatriptashcha manwah
Atmaneyav cha santushthastasya Karyam na vidyate.[148]

(Tr. On the other hand, the soul who meditates on the self, is content to serve the self, and rests satisfied within the self; there remains nothing more for him to accomplish.)

(The last line of this Shloka explains well Eliot's 'release from action').

'The inner and the outer compulsions are sexual impulse, anger, joy, attachment etc. 'Practical desire' is desire, worldly in nature. 'The inner freedom' is freedom from inward instincts, which direct man's outward activities:

Yonatah Sukhanatahraramstathantjygotirrev yah Sa yogi Brahmanirwanam Brahmbhutadhigachachhati.[149]

(Tr. He who is happy within his self, and has found its place, and in whom the inner light shines, that sage attains Eternal Bliss and becomes the spirit itself.

Such 'inner freedom' is 'inner light' of the *Gita*:

Budhya Vishudhya Yukto dhrityatmanam niyamya cha
Shabdadinivishyamstyaktya ragdwasho vyudasya cha
Viviktasevi ladhwashi yatvakkgyamanasah
Dhyanayogaparo nityamvaragyam samupasritah.[150]

(Tr. Guided always by pure reason, bravely restraining himself, renouncing the objects of sense, and giving up attachment and hatred. Enjoying solitude, abstemious, his body, mind and speech under perfect control, absorbed in meditation, he becomes free—always filled with the spirit of renunciation.)

The central theme Eliot wants to assert, is the attainment of eternal bliss which can transcend the temporal limitations of age, natural decay, passions and earthly horrors and even of death; 'disaffection' is indifference which is neither Karma nor Akarma. It is *Anasakiti*. It is neither 'bhaga' nor 'damana'. 'Cleansing affection from the temporal' is the elimination of attachment for the worldly things which are burning incessantly, according to Buddha, in the hissing fire of numerous passions. Lil, Marie, Mrs. Porter and her daughter, the loitering sons of city magnates, the lady typist and the young clerk, Phlebas etc. of *The Waste Land* are burning in this hissing fire.

Praypta Kamsya kritatmnastivhav sarwe praviliyanti Kamah.[151]

(Tr. But he who is satisfied in his desires, and who is of pure conscience, all his desires are completely eliminated.)

Yadda atmtatwan tu Brahmatatwam despo pamench yukta prapashyat
Ajam dhruvam sarwatwavishudham gyatwa devam muchyate sarwapacha.[152]

(Tr. That Yogi sees clearly Brahma, full of light like flame of a lamp—Brahma that is unborn, fixed, pure and magnanimous and knowing Him, is freed of all bondages for ever.)

Vedahmetam purusham mahantama dyatyavarna tamasah parastat.

Tamev viditwati mritumeti nanyah pantha Vidyateaynah.[153]

(Tr. That Brahma is past darkness of material knowledge and is lighted like the sun—whose knowledge makes one transcend death—there is no other way out for a wise man to attain Him.)

Eliot's 'white light, still and moving' is God whose communion frees us of 'practical desire', 'inner and outer compulsion', 'action', 'suffering, old age, death etc. Eliot believes in the Upanishadic God and numerous significant upanishadic concepts.

In the one multiplex pattern of *The Quartets*, history, art, love and faith had a common ordering: the central problem was theodicy. Eliot has sought to vindicate the ways of God to man. *The Quartets,* a new '*Essay on Man*' are poetic jolting of a philosophy holding that the world is an organ of the divine purpose. Let us track down these specialities in Hinduism and Buddhism—subjection of the human will to the divine plan. He is ascetic in this mature work. He sees the world moving round a centre of his own. Yet even at its grandest surveying of *Four Quartets*, a peopled cosmos,
Eliot's strange, private vision still faces inward to the isolated self.[154]

The *Upanishads* abound in such expressions which clearly and repeatedly assert this theme that 'the world is an organ of the divine purpose' in which human wills and actions are finally subjected to the divine order. We can have such references in profusion:

Tapas chiyate Brahma tatoannambhijayate
Annatprano manah satyam lokah Kamnsu chamritam.[155]

(Tr. Brahma attains to growth by His determination and penance; from that originates corns, from corns prana, mind, five fundamentals, creatures, actions, and finaliy the entire world—from actions numerous kinds of sorrows and gaieties)

Sanyaktamattkshramakshram cha vyaktavayaktam bharte bishwamishah
Anishswatma badhyate bhoktribhavajgyatwa devammychyate sarwapashah.[156]

(Tr. God generates and nurtures perishable world and imperishable soul, first being visible and second invisible. And soul being the enjoyer of worldly subjects, binds itself to them by nature—knowing that God, man is freed of all bondages.)

The purpose at this stage is to see Eliot's range of direct references which are thoroughly Indian and to see his works, deeply coloured by the Indian philosophical themes, ideas, attitudes and ways of contemplation on a very broad canvas. There were many things which were Indian but were not searched out by scholars. Little light was thrown on Eliot's being influenced by the *Gita* and Patanjali's *Yoga-Sutras*. The range of Indian influences on his sensibility and mind is really staggering, startling and vast. Many unscanned aspects of his personality and the entire corpus of his work have to be highlighted, applying a lot of inquisitive spirit, perseverance and creative bent of mind.

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2
MAZES OF PATANJALI

I

Patanjali was one of the earliest and greatest of Indian philosophers and systematic mystics. Patanjali's *Yoga-Sutras* is one of the most significant and massive pillars which uphold the impressive edifice of Indian philosophy. Indian Philosophy is amazingly comprehensive and rich. Patanjali, Kapil, Jaimini, Kanaad, Vyas and Gautam are immortal figures whose chief works (Patanjali's *Yoga-Sutras*, Kapil's *Sankhya Darshan*, Jaimini's *Mimansa Darshan*, Kanaad's *Vaisheshik Darshan*, Vyas's *Vedanta Darshan* and Gautam's *Nyaya Darshan*) have expounded the basic Indian philosophical-spiritual concepts. Thus, they are, in fact, the driving force, the hub and the nucleus of Indian philosophy which is unequalled in depth, in scope and in firm grasp of reality.

Yagyavalkya of, the *Brihadaranyaka Upanishad*, is a great philosopher. His learned coversations with his wife Maitreyi, with Gargi and with the king, Janak are enough to highlight his endless research into self, God and numerous branches of knowledge. He is a great saint and mystic:

> Like Pythagoras, he substituted philosophic reason for custom and mythology, put an end to the Golden Age and began that of the Sophists, an intellectual anarchy that found its Socrates in Buddha. ...somewhere in this sophistic period came Patanjali and his Aphorisms. ...he sought truth not by the logic or the moral concepts but by methods of meditation and contemplation that purify the soul. The truth cannot be found by argument; the soul itself is truth, it is that self praised by Yagyavalkya which is all selves. ...the devotee attains a final state of complete wakefulness (Samadhi or Tureeya)

where the soul, purified of all that is not itself, comes into possession of its own timelessness. Matter, or the soul's relation to time has disappeared; souls that have found like freedom in the remote past, or will find it in the future, enter into it or are entered by it at will, nor is it bound to any part of space, nor to any process; it depends only upon itself, is spirit, that which has value in itself. ...In the *Upanishads* and in Patanjali, the Self and the One are reality.[1]

Eliot spent one year '...in the mazes of Patanjali's metaphysics under the guidance of James Woods, '...which left him '...in a state of enlightened mystification.'[2] After the spring of 1913, he withdrew from the Sanskrit courses and turned to European philosophy. Patanjali belongs to the major Indian traditions and he shaped to a great extent, Eliot's sensibility. Eliot's indebtedness to Indian tradition cannot be assessed without sounding their formative depths in his sensibility.

The *Bhagvad-Gita* is a major work of yoga in which, at many places (Chapter 6, Shlokas - 1, 12, 13, 14), yoga has been explained. It is of many kinds; Sankhyayoga, Dhyanayoga, Gyanayoga and Karmayoga. All the major works of Indian philosophy and religion highlight the importance of Yoga in our daily lives and in the lives of illuminated individuals, saints, sages and seers. Patanjali's *Yoga-Sutras* is divided into four parts:

(a) Samadhipad (containing 55 sutras)

(b) Sadhanapad (containing 51 sutras)

(c) Vibhutipad (containing 55 sutras)

(d) Kaiwalayapad (containing 34 sutras)

The total number of sutras are 195. The style is reflective, serious, precise and aphoristic. The *Yoga-Sutras* describes minute intricacies related to Yoga. The various and varying tendencies of the human mind are halted by Yoga. The human mind achieves a state of constancy and peace through renunciation and the practice of yogic exercises: thinking about God and great saints, introspection, turning away from earthly pleasures, pranayama (breath-control), placing one's self completely in God, silent contemplation of and meditation on God, attainment of balanced state of mind, conquering ignorance, all attachments, fear of death etc, and attainment of spiritual liberation and what Eliot calls 'erehebung'.

The Indian traditions have been absorbed in Eliot's sensibility. Only superficially do they appear in his conscious reference to them and much

more significantly in the mutations, they undergo into reflexes and responses embodied in attitudes, images and idiom. Eliot '...intertwines straying strands as possible'[3] in his poetry. Eliot's conscious reference to Patanjali can be seen in these lines:

> In the self-mortification and austerities, enjoined by Patanjali, he found not only the answer to a religious creed, but also the matter for a poetry of contemplation which should be both intense and dramatic. ...The practice of yoga tends to consist in renunciation and in abstention from movement, physical and mental.[4]

Yoga leads to union with Brahma, without divine interferences. 'Austerities' are Patanjali's practices, efforts towards concentration, renunciation of desires, aversion, fear etc. In the Sadhanspad of Patanjali's *Yoga-Sutras*:

> Kayandriysidhirshuddhikshatattapasah.[5]
>
> (Tr. Austerity destroys impurity, awakens physical and mental powers.)

'Self mortification' is self-suppression or self-purification. It is the sublimation of the self—the restoration of its original substance and nature. It is purged of three qualities (Sat, Raja, Tama), innumerable desires and afflictions and is divested of ignorance that prevents its meeting with the universal self or God:

> The idea is that every living creature undergoes a number of deaths and rebirths until it attains perfection. When a man has liberated himself, not only from all earthly desires, but also from the delusion that the world of senses has any real existence, it is then that his true self becomes one with the Absolute, with Brahma. This is the final object of contemplation of yoga. For those, who do not attain this ultimate goal, there is no escape from the cycle of perpetual rebirths, nor is there any hope for them to be born into a world that has made some positive progress since they were last born. ... The events of history, it seems to affirm, return cyclically; salvation lies outside history and is achieved only by individual's attaching to Brahma. As we have seen above, Eliot sometimes touches on the cyclical view of history.[6]

'True Self' is attained when the:

> mind is immovable. Self is like the Sun when the clouds are gone, like the bottom of the lake where there are no ripples. It shows its true

> form. ... There is no new desire, no new fuel to feed the fire (the result of past Karma is stamped out), the last embers are fast dying out, reduced to cold ashes, the last impressions on the mind die out, and the mind finds its rest in self, dissolves itself in self, closes its identity, loses its personality, becomes self itself.[7]

One can notice the evidence of Patanjali's ideas in Eliot's poetry, scattered over its texture. In many passages, he explicitly or implicitly incorporates memories of reading Patanjali's *Yoga-Sutras*. They are overwhelming in their effects. That is why, Eliot is frequently wary of the loss of his own Christian faith by diving deep in these Indian traditions:

> His '...only hope of really penetrating into the heart of the mystery of Indian philosophy would lie in forgetting how to think and feel as an American or an European which for practical as well as sentimental reasons I did not wish to do.'[8]

Some scholars carry this point farther. They believe that all great saints and seers whose wisdom Eliot has incorporated in his writings, have diffused his sense of Christianity and at the same time, infused it with a universal spirit that is common to all religions.

Eliot has studied Wood's version of Patanjali's *Yoga-Sutras* (1913) which is a pioneering work. Patanjali is of the view that '... all things have already happened but are revealed to us gradually in proper time.'[9] Harry's awareness of the different planes of reality is really what the Indian Yoga-system teaches:

> The emphasis is on the individual's efforts to discipline himself. This discipline has been elaborated in the Yoga-System of Patanjali. Here, one of the activities referred to is pranayama. There is Mrs. Carghill who leaves Lord Claverton saying. 'I ought to do my breathing exercises' (p. 326). Breath-control is one of the basic exercises in the yogic discipline which aims at resisting and overcoming the psychoses (activities of mind). Till this is done, one cannot escape from the wheel of life... Eliot is suggesting directly that we should look to the possible influences of the Yoga-system on his work. This system is intended to give the method which one has to follow in his quest for a spiritual realization. Such a quest takes for granted that the individual is renouncing the pleasures of the flesh. ...We find Eggerson speaking of Lady Elizabeth Mulhammer's interest in light from the East. She speaks of a 'wonderful doctor who teaches mind control' not mere thought control.[10]

Pranayama is one of the yogic exercises to discipline one's mind and its psychoses:

> Yamaniyamasan pranayam pretyaher dharna dhyyana samadhoastawangani.[11]
>
> (Tr. Yama, Niyama, Asana, Pranayama, Pratyahara, Dharna, Dhyana, Samadhi, are eight steps of Yoga.)

For the first time, in one of his most influential critical essays, *Tradition and the Individual Talent*, Eliot valued highly the role of concentration in a work of art:

> It is a concentration, a new thing resulting from the concentration, of a very great number of experiences. ....It is a concentration which does not happen consciously or on deliberation.[12]

Concentration is one of the means of purifying the mind. Patanjali expounds the various means:

> Vishoka wa Jyotishmati.[13]
>
> (Tr. By meditation on the inner light that leads beyond sorrow.)
>
> Vitragvishayam wa chitam.[14]
>
> (Tr. By meditation on saints who have attained desirelessness.)
>
> Tapah Swadhyayayashowarpranidhanani Kriyayogah.[15]
>
> (Tr. Austerity, study, devotion to God, constitute practical yoga.)

Patanjali states that attention fixed upon one object (Bibhutipad, 1-2, 3, 4, 5, 6) is Dharna (conceptualization). When the mind becomes one with its object, the condition is Bhyana. When a man has a sense of the object, but he loses his own sense of existence in visualizing it, it is Samadhi. When Dharna, Dhayana and Samadhi combine together, Sanyama or concentration is formed. It is the means of knowledge and of ascending various steps in yoga.

Two points deserve special mention here. Firstly, Eliot was obviously telescoping the contexts of subject-object (Knower-Known) duality and its resolution in the philosophy of F.H. Bradley and in the system of Patanjali. Secondly, 'concentration' in the creative act which he refers to in *Tradition and the Individual Talent*, is very much the kind of unification of experiences and disciplining of the mind which is the stuff of the yoga-system of Patanjali. In creative terms, this amounts to a perfection of the medium as well as a perfection of the sensibility.

II

We have just noted P.S. Shastri's suggestions regarding the close study of '...the possible influences of the Yoga-system' on Eliot's works. One can notice the possible influences of Patanjali's powerful ideas, charged with multiple layers of meanings, on Eliot's works. One can see how Eliot succeeds in his quest for a spiritual realization. We can have various lines from his poems and plays so as to make it clear how Eliot absorbed and assimilated Patanjali's potent and precise ideas of metaphysics and lost himself in '... a state of enlightened mystification'. In *Ash Wednesday*, he turns away from earthly pleasures and renounces the life of the flesh, foregoing all attachments and willing to lose his existence in divinity. He turns inward and grows ascetic, as already demonstrated in the long discussion on Eliot and Buddhism in the second section of the first chapter. In *Ash Wednesday*, and other poems, Eliot turns away from the world towards God. He works out his own salvation. He attempts self-examination, self-exploration and heart-searching. This poem represents the struggle between flesh and spirit, the World and Divinity. He submits to the divine will:

> I no longer strive to strive towards such things
> ...I renounce the blessed face (beloved)
> And renounce the voice
> For what is done, not to be done again.[16]
>
> Blown hair is sweet, brown hair over the mouth blown,
> Lilac and brown hair;
> Distraction, music of the flute, stops and steps of the mind over the
> third stair
> Fading, fading; strength beyond hope and despair,
> Climbing the third stair.[17]

Under a juniper tree the bones sang, scattered and shining
> We are glad to be scattered.[18]
>
> Emptying the sensual with deprivation
> Cleaning affection from the temporal.[19]

The keynote of *Ash Wednesday* is detachment and emptiness. The soul or self advances towards perfection by being weaned from its desires. The poet is climbing the stairs to attain spiritual liberation. On the first stair, he thinks of himself in human shape. On the second, the image of old age forces him to relinquish the life of the flesh. On the third, he

relinquishes what is most dear, the sensual perceptions. The poem is Eliot's 'Purgatorio'. He is well aware of the inherent tragedy (....'eternal dolour' - Sec. IV A.W.) of human life. The first line quoted, is enough to highlight Eliot's detachment which has been fully enunciated in Patanjali's *Yoga-Sutras*:

> Dristanushravikvishay vitrishnasya vashikar sangyam varagyam.[20]
>
> (Tr. Detachment is the deliberate renunciation of desire for object seen or heard.)

'Such things' are meaningful. They signify worldly things:

> When the Yogi moves in his spiritual light, he forgets the faces of his nearest and dearest, when he listens to the inner music.[21]

The forces of attachment and detachment simultaneously work on the mind, a constant fight goes on between worldly pleasures and spiritual pleasures. '...When mind refuses to hunt after new objects of pleasures',[22] it is a stage of detachment. In the beginning of spiritual uplift, the Yogi tries to knit together the scattered forces of the mind:

> Vyutthannirodhsanskaryorbhibhavprodurbhave
>
> Nirodhkshanachittanvyo nirodhparinamah.[23] (Bibhutipad-Shloka-9)
>
> (Tr. At every moment, distractions and impressions of distractions lessen, control and impressions of control increase, until mind clings to the condition of control.)

It seems that the beautiful face and the pleasant voice of loved persons are diverting his mind with maximum force. '...What is done, not to be done again' is the reckoner of Eliot's sense of guilt related to 'attachments'. 'Blown hair', 'Brown hair' etc., are distractions. 'Music of the flute' is also a distraction. They are obstacles in the way to concentration. They are stumbling blocks in the way to attain balance of mind. When such distractions are put under control, the mind flows peacefully. When the poet is to ascend the third stair, he is subject to many tormenting inward conflicts and he somehow succeeds in resolving to relinquish life of the flesh and the senses. 'Juniper' is a tree, symbolizing rebirth, just as the other tree of knowledge that brought sin, it stands for sensuality and death. The central point is Eliot's grappling with Patanjali's ideas of renunciation, concentration and meditation, the stairs standing for the ascent in Kundalini-Yoga. Eliot is deeply conscious of

the tragedy of death, decay, impermanence, suffering and despair in human life and here we have a confident step towards spiritual realization and awakening and enlightenment:

> Those who suffer the ecstacy of the animals, meaning Death.[24]

> Bestial as always before, carnal, self-seeking as always before,
> selfish and purblind as ever before.[25]

> There is no end of it, the voiceless wailing,
> No end to the withering of withered flowers,
> To the movement of pain that is painless and motionless,
> To the drift of the sea and the drifting wreckage,[26]
> ... ...
> that the moments of agony
> are likewise permanent.
> The only hope, or else despair
> Lies in the choice of pyre or pyre
> To be redeemed from fire by fire
> Who then devised the torment?
> Love is the unfamiliar Name
> Behind the hands that wove
> The intolerable shift of flame
> Which human power cannot remove.
> We only live, only suspire,
> Consumed by either fire or fire.[27]

'Ecstacy of the animals' is passion of the 'carnal', 'bestial' kind—the fire of sensuality. There is the other fire of purification or austerity, 'tapa' the fire of which is a pyre. Passion is also a pyre. Pyre is the destructive fire of passion as well as the fire of God's love for man which burns up his self-love and frees him to love God in return. When Hercules killed Nissus, the Centaur Nissus got his revenge from the grave by tricking Hercules's bride Deinira into weaving him a shirt soaked in the Centaur's blood. He told her that this would make Hercules love her for ever. In fact, when Hercules put the shirt on, it clung to his body, burning him and causing him utmost pain by the pyre of passion. He could only escape this torment by burning his mortal body on a funeral pyre; his soul then ascended to Olympus. One tormenting fire redeemed him from another. Eliot believes that he can attain release through suffering and sincere atonement for guilt and aberration. In this respect he believes in Dante's three stages—the last stage leading him to Vita nuova where

fleshly existence is dissembled and where, in his vision, Beatrice, purified of all physical limits and sensual desires, rises from the fleshly existence to the spiritual. In the early poems, Eliot appears to be fascinated and repelled by sexual urge and its naked demonstration by Prufrock, Burbank, Bleistein, Mary, Mrs. Porter, Sweeney, Lil, the typist girl and the young clerk, Phlebas, etc. In the later poems, marked by profundity of religious strivings and apprehensions, he neither bitterly hates nor shows any attachment towards the pleasures of the senses or the flesh or the world. He begins to prepare for temperance and concentration and spiritual accomplishment of a very high order. He has, then:

> ...the sensibility to feel the disorder, the futility, the meaninglessness, the mystery of life and suffering, and who can only find peace through a satisfaction of the whole being.[28]

Like Dante and Baudlaire, Eliot believed in sins and their expiation and redemption through ascending the stairs of hard spiritual journey, through suffering and confession, which are analogous to 'concentration and renunciation' of Patanjali.

Patanjali's influence on the style, idiom and linguistic texture of Eliot is palpable. In *Four Quartets*, he has caught successfully the internal rhymings of Sanskrit poets, rich in the middle period, their repetitive effects, precision at its height and serious contemplative turns. Through the yogic discipline, he not only renounces '...the immediate biological past', but develops his medium of expression also. Sir Claude says in *The Confidential Clerk*:

> I keep my pieces in a private room...
> But when I am alone, and look at one thing long enough,
> I sometimes have that sense of identification
> With the maker, of which I spoke—an agonising ecstacy
> Which makes life bearable. It's all I have.
> I suppose it takes the place of religion.
> Just as my wife's investigations
> Into what she calls the life of the spirit
> Are a kind of substitute for religion.[29]

Sir Claude's identification with a thing he looks at, is an example of 'concentration'. Subject-object unity is only possible through concentration that leads to illumination. Eliot surrenders himself completely to the work to be done, identifying himself with literacy or spiritual aim. Like Claude, he becomes one with his work. When he went

through works of Indian sages and seers, he became one with them and attempted to emulate the choicest elements of their works and transformed them in his own works. Eliot modelled his mind and medium on Patanjali's economy and precision:

> Not fare well,
> But fare forward, Voyagers.[30]
>
> There is no end of it, the voiceless wailing,
> No end to the withering of withered flowers,
> To the movement of pain that is painless and motionless,
> To the drift of the sea and the drifting wreckage.[31]

Patanjali's style is aphoristic and epigrammatic. Many things are expressed in little space. Patanjali's 'Yogashohittavritinirodhah' is an excellent example. Vriti is the tendency of the mind. There are various tendencies of the mind. 'Nirodh' is the turning of the tendencies of mind from outward to inward course. The chitta or mind is always in motion due to the flow of thoughts which have to be controlled. So many layers of meanings are to be unravelled in one aphorism. Likewise, the single sentence of *The Dry Salvages* has digested all the serious ideas of the *Gita* upon Karma and God's grace. It also subsumes a long-tailed simile. The world is an ocean, water is pain and impermanence; man is a voyager and his body, a boat or ship, ripples of the ocean are man's desires and hankerings; mussels and fish are his passions; whirls are natural calamities and the sightless bank is Salvation. Again, let us examine some of Patanjali's aphorisms in Sanskrit, indicating internal rhyming, very rich in middle period:

> Vishyayo mithyagyanam tedruppratishthem.[32]
> Tasya Vachakah pranavah.[33]
>
> Matrikarunamuditapakshanam Sukhdukhpunyapunya vishynam bhavenatashdhiprasadanam.[34]

One can easily notice the apt wording of Patanjali in these lines, placed in Sanskrit. Following lines in Eliot's poetry have imbibed some of these aspects:

> ...only a flicker
> Over the strained time—ridden faces
> Distracted from distraction by distraction.[35]
>
> Feet rising and falling.
> Eating and drinking. Dung and Death.[36]

III

While Eliot believes in Incarnation, he fuses the notion of re-incarnation and Karmic cycle of rebirth with continuity—'in some one else's action'. He is a Christian for whom Christ is incarnate God. His Incarnation is the union of man and God, the temporal and the eternal, the flux and the still point, nature and grace. Unredeemed life in the flux of time is in absolute captivity to nature from which Incarnation offers a way out. In Hindu scriptures, God takes on human form to relieve mankind of countless distresses and troubles. While this redemptive purpose is common to the Hindu and Christian views of Incarnation, Christianity insists upon just one Incarnation (Jesus) which redeems all time, and Hinduism has cycles of degeneration and redemption, ten Incarnations being specifically mentioned. Again, Eliot cultivates the notion of Karma by believing that the past cannot be revoked or deleted. We can never escape the effects of past actions. One can expound the Hindu viewpoint in detail. Even after the apocalypse, the seeds of actions cannot be destroyed. Nobody can escape Karma, not even the Sun, the Moon, the stars, the Maruts, Agni, Verun. This Bhavasager is teeming with fruits of Karma. If we fail to gather the fruits of Karma fully in one life, we must do so in another life. The body is involved in Karma, not the soul. The soul never sticks to Karma and its fruits never stick to the soul. The fruit-giving authority is God. The nature of our life is the aggregate of Karma, that we have done in earlier lives and in the present life. The body dies, not the Karma. It gets attached with Sukshma Sharir (astral body) and—we have our births according to the fruits of Karma. Our unfulfilled desires occasion our births and deaths and rebirths. Our past actions and their fruits (even before this life) are preserved to determine our nature and present action. If we have perpetrated misdeeds in earlier lives or in the past, they form our bestial nature and that nature automatically inclines our mind, in spite of good moral instruction, to evil thoughts and evil deeds. Thus, the endless cycle of evil deeds and evil fruits, and thereby endless suffering goes on. Even God cannot intervene in this cycle of man's Karma. It is Predetermination in which Eliot believed. Such Predetermination may also be called Prarabdha or Sanskara. Let us analyse Patanjali's ideas relating to Prarabdha and Karma:

Tajja Sanskaroanyasanskarpratibandhi.[37]

(Tr. The impression generated from them (actions) can eliminate past impression (Sanskara) already gathered.)

The impression remaining after this illumination excludes every other impression. This aphorism implies that the generation of intellect charged with truth (Ritambhara Pragya) is able to stamp out man's Prarabdha or stock of past deeds that is responsible for man's rambling in the cycle of births, deaths and rebirths. Further:

> Klashmulah Karmashaya drishtadrishtajanmavedniyah. (Sadhnapad)
>
> Seti mule tadvipake jatyayurbhogah (Sadhnapad)
>
> Hahaladpartitapphalah punyapunnyahatutwat (Sadhnapad)
>
> Parinamtapsanskardukhargunvrittivirodhachcha Dukhmav Sarva Vivekinah.[30] (Sadhnapad)
>
> (Tr. Karma, whether fulfilled in present or future life, has its roots in afflictions. So long as the root is present, Karma remains, effects rebirth, governs its fulfilment and duration of fulfilment—it creates pleasure or pain as it springs from virtue or vice.
>
> To the discriminating mind, all Karmas are painful, for pain follows them all in the end; they cause irritation, leave impressions behind, create the conflict between the three qualities.)

In all these aphorisms, we find that actions and their fruits are never-ending. These actions cause rebirth, distresses and endless desires and they deprive us of the chances of spiritual liberation.

> Jatidesh Kalvywahitanampyanantrya ismritisanskaryorekruptwayt.[39]
>
> (Tr. Since recollections and impressions are the same, desires are awakened automatically, though separated by time, incarnation and country.)

Purohit Swamy's comment on this is revealing:

> Action is the cause, recollections and impressions its effects. They work together, awaken the necessary desires, though the various actions were committed in different lives, at different times and in different countries.[40]

Eliot's poetry reveals all these strong and forceful ideas firmly embedded—the ideas of Prarabdha, rebirths and deaths, Predetermination modifying and shaping his Christian belief in Sin, Fall and Redemption:

Because the past is irredeemable,
Because the future can only be built
Upon the real past.[41]

I see that my life was determined long ago
And that the struggle to escape from it
is only a make-believe, a pretence,
That what is, is not, or could be changed.[42]

Why could I not walk out of prison?
What is Hell? Hell is oneself?
Hell is alone, the other figures in it
Merely projections. There is nothing to escape from
And nothing to escape to.[43]

'Past' is Prarabdha and nobody can escape it. Whatever man has done in earlier life and in the past of this present life, is the accumulated Karma. It decides his present and future actions as well as his nature. One can easily have the feel of Patanjali's ideas and the ideas expounded in the *Gita* in all those lines of Agatha in *The Family Reunion* and in the following spoken by Edward in *The Cocktail Party*:

To be able to think that one's earthly parents
Are only the means that we have to employ
To become reincarnates. And that one's real ancestry
Is one's previous existences.[44]

'Previous existences' are births and deaths before this present life we have. We find that Eliot has imbibed and assimilated these fundamental ideas of Hinduism and they appear palpably on the surface of his writings as well as in his attitudes. The majority of people in this world are acting in ignorance and suffering the sad consequences.

Patanjali's contemplation of time is of great relevance to Eliot as a poet. Eliot believes that time is in constant flow or flux. It has no division. It is indivisible and one. Only Logos (God) is past change:

> Eliot invoked the Logos of Heraclitus, the centre round which the wheel of flux revolves for ever. It gathers the movement into stillness. Since the flux comprehends the changes of matter and the apparent succession of time as well as the laws controlling them. We each think that the past endures in our memory, but the Logos it endures in immediate actuality. ...The creative word of the poet shares with the all-fathering Word of the universe—proclaiming the

poet's victory over the darkness of death within him. God is ever-present—our communion with God through meditation, action and suffering.[45]

Three psychological faculties—sense, fancy and spirit—all have to be mortified. ...desire is the motive force of unredeemed life which causes the flux, the movement. *Burnt Norton* is the vision of a timeless moment experienced within the flux. ...The pattern of ultimate reconciliation in *Four Quartets*, envisioning the redemption of time through knowledge of the One in the Many, the eternal in the temporal, forms Eliot's most comprehensive poetic structure of ideas.[46]

Life is subject to an endless continuum of time. The subjection of all things to time is the last thing that can be said about the natural World. Eliot makes a positive and clear assertion of his faith like Patanjali that there is a salvation from transitoriness, impermanence, suffering and tyranny of times. Through Yogic exercises, such as Dhyana, Samadhi etc., one can stamp out the impressions and recollections and effects of past deeds (thus, he can transcend the flux of time and set himself in the eternal) and can have a clear vision of God who is above change, Karma, affliction and appetency, and can work out his salvation.

Yama is five in number—Ahinsa, Satya, Asteya, Brahmacharya and Aparigraha (Non-violence, truth, non-stealing, continence and refusal of covetousness:

Jatideshkalsamayanachichhannah Sarwabhoma Mahavratam.[47]

(Tr. These are sacred vows to be observed, independent of time, place, class or occasion.)

Mahavrata is the observance of these Yamas, being freed of caste, country and time. Again, Patanjali states that the mind is the playground of several desires and passions. When a man sits in tight posture and loses his self in Samadhi, the time and its three divisions disappear and it becomes one—the immediate present. In Samadhi, the Yogi is found to be unaware even of the present time and its ceaseless flow:

Kshanapretiyogi Parinamaparantnigrarhyah Karamah.[48]

(Tr. Procession means changes that occur from moment to moment, but seen only when that moment is gone.)

P. Swamy comments:

> The procession of cause and effect comes to a standstill; the procession of past and present becomes an eternal presence.[49]

Eliot repeatedly asserts that 'what might have been' is 'what has been' or the moment immediate to God:

> Time present and time past
> Are both perhaps present in time future
> What might have been and what has been
> Point to one-end, which is always present.[50]

According to K. Smidt, Eliot's time has three distinct meanings:

> (i) Time as succession, flow, history or development, running endlessly from the future into the past; it brings age but no conclusion, and is aptly symbolized by the figure of Tiresias, the deathless old-prophet of Thebes or by the crowd flowing over London Bridge to the sound of St. Mary Woolnoth keeping the hours; (ii) time as a perpetual revolution and repetition; the cycles of the seasons, as in *The Burial of the Dead* and the cycles of Civilization mechanically reproducing the same events and the same problems; the migrant Lithuanian Woman who goes south every winter is probably the best symbol for this view of time or perhaps Phlebas, the Phoenician, caught in the backward whirlpool; (iii) time as eternal dimension without any direction or order, blowing like the wind, where it listeth and is symbolized by the Lady of *A Game of Chess* with her hysterical 'what shall we do tomorrow? What shall we ever do?[51]

Employing the terminology in Patanjali, the first one is Kalakrama, the second Kalachakra and the third Mahakala. According to Eliot, we can transcend this Kalachakra through extinction of personality, 'indifferences' and restoration of real self that becomes one with the impersonal self, the universal self, the Almighty:

> Attachment to self and to things and to persons, detachment
> From self and from things and from persons; and growing between
> them, indifference.[52]

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3
VOICE OF THE BHAGVAD GITA

I

The *Gita* is one of the greatest philosophical poems of the World. It can satisfy the whole man. If a man is in a state of indecision and spiritual bewilderment as to what he should do, how he should act and what path he should tread on, this matchless production of the human mind can guide him satisfactorily. It is a rare work which deals with the philosophy of action, renunciation, God and spiritual liberation on a massive scale and ultimately inspires us to right and disinterested action with knowledge of and devotion to the Almighty. Eliot took special interest in the *Gita* which is the hub of Hinduism and which has been widely known in the U.S.A., Germany and other countries from the 19th Century, through translation. As the director of Faber and Faber, London, his interest in the *Gita* and the *Upanishads* was seen when he got them published, put into English by Swamy Purohit and W.B.Yeats. Eliot has made an honest evaluation of the *Gita* as :

> ...the next greatest philosophical poem to *The Divine Comedy*, within my experience.[1]

He admits that his:

> ...own poetry shows the influence of Indian thought and sensibility,[2]

and it is now certain that he flatly '....refused to draw any absolute line between East and West, between Europe and Asia.'[3]

In *The Criterion*, Eliot praises Arjuna's balance of mind:

That balance of mind which a few highly civilized individuals, such

as Arjuna, the hero of the *Bhagvad Gita,* can maintain in action.[4] One notes that the ideas of the *Gita* have deep echoes in his sensibility and they appear consciously or unconsciously in his poems and plays.

The outstanding passages (Section-III) of *The Dry Salvages* with their dramatic allusion to Arjuna's dilemma on the battlefield and other metaphysical ideas are examples of direct references. The first line refers to the entire scene of *The Mahabharat* where Shri Krishna and Arjuna and other relatives are standing on the battlefield:

I sometimes wonder if that is what Krishna meant—
Among other things—or one way of putting the same thing:
That the future is a faded song, a Royal Rose or a lavender spray
Of wistful regret for those who are not yet here to regret,
Pressed between yellow leaves of a book that has never been opened.
And the way up is the way down, the way forward is the way back.[5]

Shri Krishna finds Arjuna in a state of spiritual indecision. He comes to the battlefield to wage a war against the Kauravas. When he sees his relatives standing in the opposite camp, he is in a fix and is not in a mood to fight with them. Krishna says:

Ashochyananvashochastwam pragyavadenshcha Bhashsa.

Gatesunagatasunshah nanushochanti pandita. [6]

(Tr. Why grieve for those for whom no grief is due, and yet profess wisdom. The wise grieve neither for the dead nor for the living.)

As we see Eliot directly borrows the material. Again, in these lines, the past or the Prarabdha is considered to be indestructible :

Fare forward, travellers! not escaping from the past
Into different lives, or into any future:
You are not the same people who left that station
Or who will arrive at any terminus,
While the narrowing rails slide together behind you:
And on the deck of the drumming liner
Watching the furrow that widens behind you
You shall not think 'the past is finished'
Or 'the future is before us'.
At nightfall, in the rigging and the aerial,
Is a voice descending (though not to the ear,
The murmuring shell of time, and not in any language)

'Fare forward, you who think that you are voyaging:
You are not those who saw the harbour
Receding, or those who will disembark.
Here between the hither and the farther shore
While time is withdrawn, consider the future
And the past with an equal mind.[7]

The *Gita*, clearly expounds that the World of Karma, is undying. No one is able to break the chain of Karma and its fruits. We will have to bear the fruits of Karma in this or in previous life. The causal progression of Karma is inexorable, whatever we are doing is dependent on our nature and Sanskara which are formed by our past actions, not only of ourselves but of our ancestors. Action fructifying in the 'lives of others'[8] is Eliot's reconciliation of Karmic cycles with Christian belief in one life. The continuity of Karma and its fruits is operative not only in individual life but also in the life of the community and family. How can we be released from the moving wheel of Karma in this Bhavasagar? If we fix our mind on God and His grace at the last hour of our life, i.e. at the time of death, we may attain fruition. One can see these lines of Eliot make the point:

on whatever sphere of being
The mind of a man may be intent
At the time of death.[9]

One can notice its parallel in the *Gita* from where Eliot has directly borrowed:

Antakala cha mamav asmaranmuktwa kalavaram
Jah prayati as madbhavam yati nostyatra sonsheyh.[10]

(Tr. Whosoever at the time of death thinks only of Me, and thinking thus leaves the body and goes forth, assuredly he will know Me.)

Jam Jam wapi asmaranbhavam tyajytayanta kalevaram
Jam tamevati Kauntaya sada tadbhavbhavitah.[11]

(Tr. On whatever sphere of being the mind of a man may be intent at the time of death, thither will he go.)

We notice that Purohit Swamy's translation (Faber) 'On whatever sphere of being the mind of a man may be intent'—has been used in, *The Dry Salvages*, with no change at all. Again:

And do not think of the fruit of action
Fare forward.[12]

It is a parallel of these words in the *Gita*:

> Karmanavadhikarasta ma phalashu kadachana.[13]
>
> (Tr. But thou hast only the right to work; but none to the fruit thereof.)
>
> Karmandriya Karmayogamsaktah Se Vishishyate.[14]
>
> (Tr. For he is thereby beginning to practise Karmayoga, the path of Right action, keeping himself always unattached.)

To the Indians who died in Africa (1943) shows very clear signs of the influence of, the *Gita*:

> ...he has many memories
> Of action with a common purpose, action
> None the less frutiful if neither you nor we
> Know, until the judgement after death,
> What is the fruit of action.[15]

Lord Krishna has clearly indicated that man is only to discharge his duties. Actions are within his reach. The fruits of action lie with God. Indians dying for a common aim, first enunciated by M.K. Gandhi, have won Eliot's sympathy. They are dying for freedom of action, not caring for the pains and frustrations and with unwavering faith in God's justice:

> The reference to, the *Gita*, always came very naturally to Eliot, as part of his own system... An interesting parallel can be drawn between *The Four Quartets* and four most important yogas of the *Gita* ... Dhyanayoga, Gyanayoga, Karmayoga and Bhaktiyoga. We might relate these four yogas to the four elements that are represented in *The Four Quartets*. The air (*Burnt Norton*) corresponds to Dhyana (meditation), the earth (*East Coker*) to Karma, Water (*The Dry Salvages*) to Gyana and fire (*Little Gidding*) to Bhakti.[16]

The meditation of the poet in *Burnt Norton* is centered on the element of air or space. He meditates upon time, invisible like air, quanta of light and 'drift of stars'. Again, he deals with awakening, illumination, aridity of the complete mystical life. These are the indivisible dimensions of meditation. Eliot talks of 'unheard music' in 'the vibrant air' and a peculiar world (...Into the World of perpetual Solitude/world not world, but that which is not world) which is invisible, unearthly and thoroughly spiritual and of 'words' reaching 'into silence' of 'silence'and 'stillness' 'desire' and 'love'—all invisible presence as the fruit of his undisturbed meditation 'at the still point'. God is the still point or Bindu Brahma of

the *Gita* and Eliot's meditation upon Him makes him free from 'practical desire... action and suffering'. It is clear that the air of *Burnt Norton* corresponds to Dhyana, of the *Gita* or Patanjali of the *Upanishad*. The poet is absorbed in invisible entities of the universe which are like air in their qualities (all-fathering, infinitesimal, invisible, all-pervading).[17]

The earth of *East Coker* corresponds to 'Karma'. Eliot and others were descended from Andrew Eliot, who in the 17th Century, came to Massachussetts (U.S.A.) from East Coker in Somersetshire (England). Eliot visited this village, East Coker in 1937 which was a return to his family's English origins. The poet's body now rests in the churchyard at East Coker. In this poem, the element earth predominates. The poet has a visionary glimpse into the past life of the village in different shapes. He sees what is happening on earth—due to the movement of time. He gets a vision of an endless cycle of birth, growth, decay and death, the cycles of Karmic sowing and reaping. The villagers are dancing round the midsummer fire. The poet casts his glance on things of the earth-field—factory, by-pass, buildings, 'cornstalk and leaf', 'man and beast', 'deep lane/shuttered with branches, dark in the afternoon', the marriage-ceremony, 'the living seasons', milking, harvest, 'coupling of man and woman and that of beasts'. 'running streams', 'wild thyme', 'wild strawberry'. 'garden', people of various walks of life (statesmen, captains, merchants...), trains, hospitals (patients and surgeons), and the ware of 'the constellations', 'the rolling stars', affecting deeply the facts of humanity on earth etc. One can notice that Eliot is drawing a complete picture of a world, full of actions determining cycles of action. The poet finds himself in the endless cycle of births and rebirths. '...I am here/or there, or elsewhere'; this pious proclamation hints at the poet's identity with these cycles. The poet achieves a sense of humility, a balance (esthitpragyata)—and a strong will for exploration of the origins of all processes and cycles. These are features of a true Karmayogi. The poem is completely earthly, and earth is the centre of actions. The poet's vision and action are like those of Arjuna, enlightened by Lord Krishna.[18]

The water of *The Dry Salvages*, corresponds to 'gyana'. 'The river' and 'the sea' are the vast phenomenal World over-taking the land. It is full of the heaving and tossing vast waters. The water is like the vast unknown challenging knowledge. It is what has to be known. It is a cooling, healing, thirst-abating liquid. It is the agent of purification and the instrument of fertility. It is the cleaner of stain and sin in myth and ritual. Knowledge cools the fire of passions in man. It heals diseases of avarice, egoism and

other afflictions. The thirst of curiosity is abated by it. It purifies and purges us of ignorance and numerous evils. Water takes any shape, and mixes up with anything, and anything affects its composition. It flows incessantly and remains pure. The poet has visions of profound knowledge, moments of illumination. ...There is no end to the drift of the sea and the drifting wreckage... the moments of agony are... permanent; ...time the destoyer is time the preserver. The detachment from bondage and flux and right disinterested action and unwavering faith in God as propounded by Krishna are the rare achievements of understanding. His reposition of faith in the Blessed Virgin Mary—and his central belief in Incarnation and the acceptance of 'prayer, observance, discipline, thought and action' as the stepping stones to Great Light—are the attempts to be liberated from the flux or the wheel. In *The Dry Salvages*, Eliot is a gyanyogi.[19] Incarnation is the point of intersection of timeless and time, God made man—in miraculously opposite to Krishna in the *Gita*—the configuration of the cosmic—eternal with the lust of the battle that illuminates and shows the way.

The fire of *Little Gidding* corresponds to 'bhakti'. In the poem, Eliot practises bahkti-yoga with self-abnegation. Heraclitus believes that the prime element of the universe is fire which motivates and consummates the cycle of elements. Eliot refers to 'pentecostal fire', the fire of the Holy Spirit which descended on the Apostles on the day of Pentecost. Although, all four elements are present in the poem but the dominant one is fire—a destructive fire, a purifying fire, fire of divine love and the pentecostal fire:

> The winter landscape outlined in the poem, is a landscape of the soul—the condition of total self-negation and the effect of the Sun as that of the spirit of God within the soul, transfiguring existence to an unimaginable splendour. That benevolent God kindles in great souls the fire of divine loves and unites them with Him—the fellowship of the Holy Spirit. The soul responds to the Holy Spirit like a plant in frozen ground, responding to the Sun. If the winter can be so transformed, how unimaginably beautiful will the summer be. If a visitation of the Holy Spirit in our present life can be so glorious, how unimaginable the full union with God beyond this life![20]

The poet observes spiritual discipline and detachment strictly:

> The process of redemption (from sins and passions) is a fierce ordeal. In *The Holy Bible*, on the day of Pentecost, the followers of Christ

> were endowed with power from high: the Holy Spirit filling them and empowering them to speak in other tongues. A sound arose like the rush of a mighty wind. Here, the fire is pentecostal and it stirs the dumb spirit of God. The 'drawing' and the 'calling' are God's calling of man to that transfigured state, the state of perfection. The timeless moments are sacraments of divine love.[21]

Eliot talks of 'prayer ...the conscious occupation of the praying mind' at length in the first section—and of 'indifference' in the third one:

> 'Pyre', God's fire of love for man saves him from 'pyre', destructive fire of carnal love. God's, love burns up one's self-love and frees him to love God in return. Through this fire of 'devotion to God', we work out our salvation. We purge ourselves of sins and stains and become fit for self-experience and Vision of God.[22] From *Four Quartets* onwards the Hindu aspect of Eliot is quite explicit; and there seems to be a temperamental similarity between Hinduism and Eliot.[23]

The unidentified Guest (Reilly) in *The Cocktail Party*, talks about a trap in which all are caught. This trap is formed by our past actions and memories. Trap is a word that catches perfectly the Hindu attitude to interested action as a snare of Maya. Whatever we have done in the past or in earlier life forms our prarabdha or 'Niyati'. We get its fruits one by one. If we die midway, we are again born to gather remaining fruits. Thus, the wheel of Karma moves all the time. In Eliot's Christian context, fruits are gathered by others who came later, like our reaping the fruits of the Original Sin,—like Harry, Celia or Lord Claverton:

> Freedom can only be earned by everyone for himself; and this is possible if the goal is clear and if the aspiration is lofty enough to brake the dynamism of the wheel of life into which we are all caught. ...We cannot turn the wheel because we are controlled by it. One's actions contribute to his being controlled by the wheel. Till these actions of the past have exhausted their effects, one cannot be free. The wheel is inexorable till then. Eliot appears to be fusing the Buddhist Wheel with the general Vedantic concept of Karma as outlined in the *Gita*.[24]

'...We move above the moving tree' of *Burnt Norton* and 'the bedded axle-tree' 25—both signify a tree which is the cosmic manifestation like 'Kalpa'-tree—of God. In the *Mahabharata*,[26] (Anugita—35-20. 23/47.12.15), the Brah mabriksha has been metaphorically described. The seed of this massive tree is the unmanifest Prakriti; the stem is the

intellect; the leaves pride; mind and ten sense organs and motor organs, boles; taste, touch etc., branches; and flowers and fruits, Karma and its effect. In the *Upanishads*, it has been called 'Ashwatthabriksha'. In the *Vedas,* its root (Brahma) is above and branches (phenomenal world) are below. In the *Gita*, the Ashwatthabriksha' has been thus described:

> Urdhwamulamadhahshakham Ashwattham Prahuh Avyayam.
> Chhantansi Yasya Pernani Yastam Veda Sa Vedvit.[27]
>
> (Tr. This phenomenal creation, which is both ephemeral and eternal, is like a tree, but having its seed above in the highest, and its ramifications on this earth below. The scriptures are its leaves, and he who understands this, knows.)
>
> Adhah cha urdhwam prasritatasya shakha gunpravriddha Vishyaprawala
>
> Adhacha mulanianusanttatani Karmanubandhina Manuchyaloka.[28]
>
> (Tr. Its branches shoot upwards and downwards, deriving their nourishment from the qualities; its buds are the objects of sense; and its roots, which follow the law causing man's regeneration and degeneration, pierce downwards into the soil.)
>
> Na rupamasyah tathopalabhyata nanto na chadirna cha sanprati
>
> Ashwatthmanam savirudamulamsangshastran dridhan chhitwa.[29]
>
> (Tr. In this world, its true form is not known, neither its origin nor its end, and its strength is not understood, until the tree with its roots striking deep into the earth is hewn down by the sharp axe of non-attachment.

It is clear that Eliot's image of 'the moving tree' is meaningful and it is well-grounded in Indian traditions which, to a great extent, shaped his sensibility.

The lotos of *Burnt Norton* is a pivotal item of Indian traditions:

> And the pool was filled with water, out of Sunlight
> And the lotos rose, quietly,
> The surface glittered out of heart of light.[30]

The image of 'lotos' is a Hindu one. It expresses detachment. The lotos transcends the elements—its root in earth, leaves in air above water and flower receiving light (fire) from the flaming orb of the day, the Sun. In the *Gita* its detachment has been beautifully described:

Brahmanyadhay karmani sang tyaktwa karotiyah
Lipyate na sa papan padmapatramiwanbhasa.[31]

(Tr. He who dedicates his actions to the spirit, without any personal attachment to them, he is no more tainted by sin than the water-lotos wetted by water.)

In brief, one can say that the right and disinterested action with no passion for its fruits, has been emphasized here. In Hindu scriptures and mythology, the Lord Vishnu is seen on the leaf of lotos, floating on the 'vast waters' of Ekarnava.

Turning to the Hindu system, we find that the creator of the World, Brahma or Prajapati sits on a lotos. This multipetalled flower grows in muddy water and expresses the sense of undying reality bursting through the earth's surface. In Indian iconography, it carries the sense of the eternal, the divine set against the ever-turning, changing world, subject to the flux of time.

II

There are many significant statements, made by Eliot in his poetry that are in perfect unison with the vital concepts of the *Bhagvad-Gita*. Such striking correspondence has been found in the interpretation of the third section of *The Dry Salvages*. Lines from Eliot's poetry placed alongside passages from the *Gita* illustrate the close relationship:

O Light Invisible, we praise thee!
Too bright for mortal vision.[32]

Krishna gives superhuman visual power to Arjuna to have a vision of God, the Great Light. The ordinary eyes are not able to witness Him:

Na tu man shakyase drashtum nannava swachakshusha.
Divyam dadami ta chakshu pashya ma yogamashwarnam.[33]

(Tr. Yet since with mortal eyes thou canst not see Me, Lo! I give thee the Divine Sight. See now the glory of my sovereignty.)

Brahma is light in all Indian Scriptures. The images of light is a crucial one in Eliot. The halo of light behind the heads of Hindu Gods and Goddesses is significant. The halo appears like a wheel and indicates motion. In the 11th chapter, at many places (Shlokas 12, 17, 19, 24, 25) and in the 8th chapter (Shloka - 9) also, Brahma is described as

resplendent, radiant, glowing like the blazing fire and the brilliant Sun, with eyes of the Sun and the Moon:

> Diwi suryasahastrasya bhavadyugapdutthita.
> Yadi bhah sadrishi sa syadmastsya mahatmanah.[34]
>
> (Tr. Could a thousand Suns blaze forth together it would be but a faint reflection of the radiance of the Lord-God.)

There are corresponding lines in Eliot's poetry in which he regards God as light, the Biblical context charged by these dimensions:

> ...yet surrounded
> By a grace of sense, a white light still end moving[35]
>
> ...the light is still
> At the still point of the turning World.[36]
>
> The distraction fit, lost in a shaft of Sunlight.[37]
>
> O Greater Light, We praise Thee for the less;
> O Light Invisible, we worship Thee![38]
>
> Of the kind of suffering they must undergo
> On the way of illumination?[39]
>
> White light folded, sheathed about her, folded.[40]
>
> My life is light, waiting for the death-wind.[41]

In the *Gita*, Krishna finds yogis and saints awake at night, dissolving their selves in God's Self and losing themselves in silent contemplation of and meditation on God:

> Sa nisha pashyato muna.[42]
>
> (Tr. In that night, a sage is found awakened.)

In Eliot, this line stands conforming to the sense the *Gita* conveys:

> Small lights of those who meditate at midnight.[43]

Then there is the notion of 'esthitpragyata' as outlined in the *Gita*. Eliot was greatly influenced by this enlightened concept. In several chapters of the *Gita* this concept has been highlighted:

(A) Chapter - 5 : Shlokas 20, 21, 22, 23, 24, 25, 26, 27, 28.

(B) Chapter - 2 : Shlokas 55, 56, 57, 58, 59.

(C) Chapter - 12 : Shlokas 13, 14, 15, 16, 17, 18, 19.

(D) Chapter - 14 : Shlokas 22, 23, 24, 26.

(E) Chapter - 18 : Shlokas 51, 52, 53, 54.

The man whose mind is unruffled in suffering, whose desire is not roused by enjoyment, who is without any attachment, anger or fear, who is attached to no person and to no place, who accepts good and evil alike, is a 'eathitpagya' man. He finds happiness in his own self and enjoys eternal bliss. He surmounts the promptings of the flesh and finds his everlasting peace in the inner light and becomes the Spirit itself. He is contented, self-centred, self-controlled, pure, indifferent and unruffled. To him, friend and enemy are alike. He equally welcomes honour and dishonour, heat and cold, pleasure and pain. He is enamoured of nothing. To him, a piece of clay or a stone or gold are the same. He neither likes nor dislikes. His mind is steadfast and indifferent, filled with devotion to God. He is guided by pure reason. His action completes itself and leaves no seed and he transcends the wheel of earthly existence. His mind, body and sense are absorbed in meditation, always filled with the spirit of perfect renunciation. He becomes fit to join the Eternal Spirit. He becomes one with the Eternal Spirit. He has nothing to do and nothing to bother about. The state, in which he rests is called 'Brahmisthiti' or Samyawastha' or a state of spiritual liberation or a state of everlasting bliss and never-ending joy. Some of the lines of the *Gita* may be cited in this context:

Asha Brahmisthitih parthah nanam prapya Vimuhyati
Esthitwasyamant Kalapi Brahmanirvanamrichchati.[44]

(Tr. This is the state of self, the supreme spirit, to which if a man once attains, it shall never be taken from him. Even at the time of leaving the body, he will remain firmly enthroned there and will become one with the Eternal.)

Yastwatmaratirev syadatmitriptashcha manavah.
Atmnayav cha santushthastasya Karyam na vidyata.[45]

(Tr. On the other hand, the soul who meditates on the self, is content to serve the self, and rests satisfied within the self, there remains nothing more for him to accomplish.)

Nav tasya Kritanartho nakritanah Kashchan.
Na chasya sarvabhutashu Kashchitarthavyapashray.[46]

(Tr. He has nothing to gain by the performance or non-performance of action. His welfare depends not on any contribution that an earthly creature can make.)

These are lines from Eliot, conveying this equilibrium of mind and attainment of eternal bliss and joy:

...And I who am here dissembled
Proffer my deeds to oblivion.[47]

...As I am forgotten
And would be forgotten, So I would forget
Thus devoted, concentrated in purpose.[48]

The inner freedom from the practical desire,
The release from action and suffering, release from the inner
And the outer compulsion, yet surrounded
By a grace of sense, a white light still and moving
Erhebung without motion, concentration.[49]

Here is a place of disaffection[50]

Emptying the sensual with deprivation
Cleansing affection from the temporal.[51]

Ardour and selflessness and self-surrender.
Is prayer, observance, discipline, thought and action.[52]

Attachment to self and to things and to persons, detachment
From self and from things and from persons; and growing between
them, indifference.[53]

We must be still and still moving
Into another intensity
For a further union, a deeper communion.[54]

'Dissembling' is heedlessness. The poet throws his past deeds into dark abysm of time or pit of forgetfulness and starts a new life. He is 'concentrated' in this purpose to be one with the supreme Being or the Eternal Spirit. 'The inner freedom from... desire... action... and suffering... affection, sensuality, love of the temporal, all attachments, signifies the ideal state or the 'Brahmisthiti' or the 'Samyawastha'. He develops a sense of never-ending 'erhebung', a sense of 'detachment' and places his unwavering faith in self-extinction, prayer, self-discipline and rare blend of 'Thought and action'. After having developed all these rare

qualities of esthitpragya purush', he holds 'intense communion' with the Eternal Spirit or God or the Upanishadic Brahma.

We have expatiated on 'Prarabdha', 'Sanskar', 'Karmachakra' and reincarnation in the second chapter of this dissertation. Eliot has imbibed all the central ideas of the *Gita* concerning 'Nishkama Karmayoga' and 'Prarabdha'. Action originated from Brahma. Its cycle is endless. No one is free from the chain of actions and its consequences. Misdeeds give birth to rotten fruits or sad consequences and good deeds to ripe, sweet fruits or joyful consequences. Even the inanimate objects of the universe are not delivered from actions for a moment. The Sun, the Moon, the wind, etc. are doing their well-defined works. The results of Karma can never be stamped out. We have to gather fruits of Karma willy-nilly. If we fail (due to timely or untimely death) to gather them, we must gather them all in other lives. Eliot as stated before, reconciles this to Christianity by believing that one leaves the fruit of one's actions for those who come after him—like Adam's Sin. Our births (in different Yonis or forms of lives) are determined by our actions that form our inherent nature. Nature is the aggregate effect of all our Karmas. Whatever we do is like playing a role in moulding our inner life and shaping our nature. Here again, this shaping or playing of roles (like Celia in *The Cocktail Party* or like the search for role or vocation in *The Confidential Clerk*) is determined in Eliot not by one's own actions alone but by those of one's parents and ancestors. Desires and their nature are the outcome of our Satwik or Rajsi or Tamsi nature. Unfulfilled desires and misdeeds make us move in the endless cycle of births, deaths and rebirths:

> Yada Satwe pravriddha tu pralayam yati dahmrit
> Tadottamvidem lokanmalan pratipadyata.[55]

> (Tr. When purity (Satya) prevails, the soul on quitting the body passes on to the pure regions (of Gods), where live those who know the Highest.)

> Rajsi pralayam gatwa karmasangishu jayata
> Tatha parlinstamasi mudyonishu jayata.[56]

> (Tr. When passion prevails, the soul is reborn among those who love activity; when ignorance rules, it enters the wombs of the ignorant (beast, birds, ignorant people.)

Some are poor by birth and some rich; some are diseased and some healthy—*these* are the effects of Karma of previous births or, as Eliot's

protagonists discover, the Karma of their forefathers. Even Karmas of ancestors influence greatly the fate or nature of their sons and daughters and any relatives. The reserved stock of past actions (just before the present moment—actions accomplished also in the previous birth or births) and their fruits form one man's irrevocable past. The fruits come to him one by one and he suffers and enjoys them, living in this phenomenal world. The small part of that reserved stock of past actions, from which we are enjoying ripe or rotton fruits, may be called one man's Prarabdha'.

> That is the first step taken towards my freedom,
> And perhaps the most important
> Of all that was done in the past. You eat the fruit either rotten or ripe
> For every ill deed in the past we suffer the consequence,
> And of all that was done that was good, you have the inheritance.
> But here upon earth, you have the reward of the good and ill that was
> done by those who have gone before you.[57]

> For most of us, this is the aim
> Never here to be realized;
> Who are only undefeated
> Because we have gone on trying.[58]

> Fare forward, travellers! not escaping from the past,
> Into different lives, or into any future,
> You shall not think 'the past is finished'.[59]

In Lord Claverton's utterances, we find that misdeeds give birth to sufferings and good deeds to joys. '...But here upon earth, you have the reward of the good and ill' is the picture of 'Karmamaya Sansara'. '...Who have gone before you' are ancestors whose actions influence the destiny or nature of their kith and kin. '...We have gone on trying' is the endless cycle of Karma and its fruits in which even God cannot intervene. Some parallels may be quoted from the *Gita*:

> Karyota hiabashah Karma sarwah prakirtiyas gunah:[60]

> (Tr. For the qualities of Nature will compel him to act whether he wills or not.)

> Behuni ma vyatitani janmani tav cha Arjuna?[61]

> (Tr. I have been born again and again, from time to time: thou too, O Arjuna!)

In these lines, we find that it is our Nature that decides the nature or course of our actions. A man who is of 'tamasik vritti' does evil actions and a man of 'Satwik Vritti', good actions. The endless cycles of Karma are the prime cause of our endless births and deaths and rebirths 'different lives' of *The Dry Salvages*.

Krishna tells Arjuna that he is the medium through which His will operates. All things have already happened. Prakriti does things, not man. Prakriti is the agent of God. The ignorant are those who think that they are doing things. According to the *Gita*, they are not doing anything. Prakriti, under the command of Brahma, is doing all works. Man is not free. He is bound to the wheel of Prakriti and of Karma. Let us examine these lines from the *Gita*, to make the point:

Prakritah Kriyamanani gunah Karmani Sarwashah
Ahamkarvimudatma kartahmiti manyata.[62]

(Tr. Action is the product of the qualities inherent in Nature. It is only the ignorant man who, misled by personal egotism, says : I am the doer.)

Sedrisham chashtaha swasyah prakritagyanwanapi.
Prakritim yanti bhutani nigrahah Kim Karishyati.[63]

(Tr. Even the wise man acts in character with his nature, indeed all creatures act according to their natures. What is the use of compulsion on them?)

Tyaktwa Karmaphalasangam nityatripto nirashrayah.
Karmanyabhi pravritoapi nav kinchitkaroti sa.[64]

(Tr. Having surrendered all claim to the results of his actions, always contented and independent, in reality, he does nothing, even though he is apparently acting.)

The parallels from Eliot may be quoted to exhibit the close link or the points of his contact with the *Bhagvad Gita:*

Fare forward, you who think that you are voyaging:

You are not those who saw the harbour
Receding, or those who will disembark
O voyagers, O seamen,
You who come to port and you whose bodies
Will suffer the trial and judgement of the sea,
Or whatever event, that is your real destination

So Krishna, as when he admonished Arjuna
On the field of battle.[65]

If we go deep into the images, the shades of meanings come to light. The sea is the world; 'bodies' are ships or boats, 'Port' is death or God's sphere; 'the trial and judgement' are the obstacles and sufferings of the World.

Eliot, imbibing the spirit of Nishkam Karmayoga, pronounces:

...I Say : take no thought of the harvest
But only of proper sowing.[66]

...For us, there is only the trying. The rest is not our business.[67]

...And do not think of the fruit of action,
Fare forward.[68]

Right and disinterested action and detachment are the major instructions of the *Gita* and they recurrently run through Eliot's works. the *Gita* preaches:

Karmanyawadhikarsta ma phalashu Kadachana.[69]

(Tr.But thou hast only the right to work: but none to the fruit thereof.)

Karmajam buddhiyukta hi phalam tyaktwa manishinah.
Tanmabandhvinirmuktah padam gachchhntyanamyam:[70]

(Tr.The sages guided by pure intellect, renounce the fruits of action; and freed from the chains of rebirth, they reach the highest bliss.)

We pass through the endless cycle of births and deaths and rebirths in the process of attaining illumination, transfiguration of human life and spiritual liberation. Arjuna asks Shri Krishna what happens to those elevated beings who die in middle of their journey towards the realization of God. Shri Krishna responds:

Tatra tam budhhisanyogam lauta paurvvadahikam.
Yatta ch toto bhuyah sansiddho kurunandan[71]

(Tr. Then the experience acquired in his former life will revive, and with its help he will strive for perfection more eagerly than before.)

Purvabhyasan tanav hiyata hyavashoapi sa.
Jigyasurapi yogsya shabda Brahamativartata:[72]

(Tr. Unconsciously, he will return to the practices of his old life; so that he who tries to realize spiritual consciousness is certainly superior to one who only talks of it.)

Prayatnadyatmanstu yogi sanshuddhakilwishah.
Anak janma sansidhastato yati param gatim.[73]

(Tr. Then after many lives, the student of spirituality who earnestly strives, and whose sins are absolved, attains perfection and reaches the Supreme.)

Let us notice parallels in Eliot:

...We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started.[74]

...That the past experience revived in the meaning
Is not the experience of one life only
But of many generations.[75]

'exploration' is spiritual. It is the striving for perfection 'the end' is death. 'To arrive where we started' means to arrive at the point where we had left off due to death. When we reach that point, 'the meaning' of 'past experience' is revived and we shall attain perfection and find the Supreme Reality.

III

The basic concepts of the *Bhagvad-Gita* have deeply influenced Eliot's pattern of ideas and have been enunciated or placed in one form or another throughout many of his poems and all plays. These concepts are firmly embedded in Eliot's attitudes, idioms, reflexes and responses. Eliot's grapplings with actions and its consequences, past and 'prarabdha', women as reminders of Karma and past, and Hamletesque tug-of-war between action and inaction, good deed and bad deed throughout almost all his works, are a recurring feature. They colour and variegate all his works. It is an important theme to be explored and discussed at length.

In *The Love-Song of J. Alfred Prufrock,* Prufrock is completely incapable of action. He is reluctant to come to a decision about love or for that matter, about anything. He is on his way to propose to a woman but he is overwhelmed. He cannot bring thoughts and emotions together and is inextricably caught in irresolution. Let us notice how Prufrock is tossing between action and inaction.

...Then how should I begin.[76]

The young man of *Portrait of A Lady* cheats the lady by making a disclosure in the end that he is not in love with her while playing such a role. This is neither attachment nor detachment but indifference, neither 'Asakti' nor Anasakti' but 'Virakti'. The lady's life is lonely and empty. The young man has committed a psychological rape worse than fornication. It is his evil deed.

In *Gerontion*, the image of Fraulein Von Kulp with its photographic vividness of a figure caught in action, conveys the impression of a paralyzed will, inaction, indecision and disgust and embodiment of the consequences of corrrupting religion. Gerontion has failed sexually. In his memory floats the memory of a woman who could not excite him to passion, for passion in him was destroyed by 'inquisition' that is, over intellectualization. His thoughts have been ineffectual, leading to no conclusions, no decisions and therefore, to no action. He leads a life of total inaction. The entire way of living and the sexual relationship have been commercialized and corrupted reducing Gerontion to a sterile, abstract figure, cut off from his surroundings, a mere stream of idle thoughts. The sterility on the sexual level came to him from spiritual failure. Gerontion's inaction is the result of a deep spiritual malady he is suffering from.

Marie of *The Waste Land* is a German princess, mechanically lusty, enjoying the comforts of the body merely. Madame Sosostris is an aristocratic lady, rootless, polished and sophisticated. She has a pack of cards to conduct her business of fortune-telling, although it bears no relation to any insight into the wheel of karma. Belladonna, the lady of situations, is lost in her pomp and pageantry, vanity and commercialism. This aristocratic woman has become sterile as a result of excessive refinements, nervous anxieties, uncertainties, lack of will and so on. The pub women of *The Waste Land* are sterile too because they indulge in sex for sheer lust of the flesh or through sheer habit, without any emotional involvement or the slightest feeling of love. This is indifference. Lil's life has been a succession of rapes (rape is sexual indulgence without love). The lady typist is completely indifferent to the notion of chastity. She has no moral compunction whatsoever. Her young lover is brought up in a thoroughly scientific, rational and secular society or civilization. Love is a biological necessity to them. They indulge in sexual intercourse in a great hurry that highlights the indifference. It is the story of rape and secularization of love, generating nothing. Again Queen Elizabeth loved the Earl of Leicester (did not marry him) and satisfied only her carnal and

romantic desires. Dirty sexual games are rampant in *The Waste Land.* Most of the characters have their disorganized, rootless, urbanized and artificial lives as a miserable waste. Phlebas, the Phoenician sailor, got drowned. So long as he lived, his life was a sordid round of business activity (profit and loss) and pleasure without any spiritual elevation. He was caught in a whirlpool, the mechanical cycle of actions, breeding actions. All these characters are deeply immersed in vulgar thoughts and sad, ugly deeds. They are spiritually barren. Eliot, time and again, asserts that bad action or lack of action is the result. Eliot's hollow men are 'nothing men', even worse than those who are permanently condemned to Hell. They are excluded from the scheme of divine providence. They are unable to act and to utter sounds. They live in a shadowy, unreal and illusory world. Their wills are paralyzed. This paralysis renders their actions impossible. It incapacitates them. Sweeney of *Sweeney Among the Nightingales* is a coarsely sensual man. Two prostitutes attempt to seduce Sweeney. He is an animal in copulation. The scene is laid in some low pub or dive in a city of South America. In his brain, there is perhaps only a dim awareness that his companions are secretly plotting against his life and betraying him. By sketching a world of these people, Eliot brings to light the tug-of-war between action and inaction, 'to be' and 'not to be' and also the stagnation of will leading to indifference and inaction. These things are the harsh realities of our day-to-day life and they present the never-ending conflict between Karma and Vikarma, Karma and Akarma, Good and Evil. Every man, at times, becomes a victim of it and he finds himself in the position of Arjuna as to how he should act. He becomes Prufrock, Gerontion. One of the 'Hollow men' signifies this paralyzing will. The corrupt humanity at times becomes Sweeney, Phlebas, Belladonna Lil, the lady typist, Marie, Bleistein etc. They are bound to the wheel of fortune and are being acted upon rather than being made to act.

Turning to persons in Eliot's poetry who are of positive nature and are journeying towards perfection and the final meeting with the Supreme Spirit or God, we notice the accent on disinterested action. In *Ash Wednesday* and *Four Quartets,* the poet himself works out his own salvation. In *Ash Wednesday*, the poet finds everything turning and he turns to God. The wheel turns apace and if we turn not, these turnings may overtake us. The soul advances towards perfection by being weaned from its desires. The first section sets forth two major themes: the hopelessness of the return to joys of sense and the hopelessness of the return to God.

Ash Wednesday, the title of the poem is the first day of the month of Lent, a period of prayer, fasting and penance, when the Christian repents for his past sins and turns away from the World towards God. The poet is practising renunciation as it is defined in the *Gita*. The poem depicts the struggle of the human soul trying to work out its own salvation. It is Eliot's *Purgatorio*, the fire of devotion, his meditation and his pure knowledge. The poet makes self-examination. It represents the struggle between flesh and spirit, the World and Divinity. He is forsaking his desires:

> Prajohati Yada kamansarwanpartha manogatan.
> Atmanyawatmna tushtah asthitpragyastdochyate.[77]
>
> (Tr. When man has given up desires of his heart and is satisfied with the self alone, be sure that he has reached the highest state.)

Sri Krishna says that a Yogi delinks his sense-organs from various subjects, like a tortoise, dissembling all his organs inside the hard shell of his body.

Following all these teachings of the *Gita* (and other Indian scriptures) Eliot ascends the stairs of Sadhana, relinquishing the sensual perceptions completely. He renounces the blessed face of his beloved, her voice, 'her brown hair over the mouth', the 'music of the flute' etc. He submits to the divine will. Its keynotes are detachment and turning away. Ultimately, the poet has a glorified vision of the Blessed Virgin Mary, 'spirit of the fountain', spirit of the garden. His sins have been absolved and he has obliterated his past through 'dhyana' in *Burnt Norton*, 'Karma' in *East Coker*, 'gyana' in *The Dry Salvages* and 'bhakti' in *Little Gidding* and has attempted to liberate himself from the wheel of 'prakriti' or 'Karma'. The poet mainly attempts to transcend the flux of time and to vindicate the ways of God to man. To him, the world is an organ of the divine purpose. His temper is ascetic in this mature work. Right action, humility, subjection of the human will to the divine plan and the silent meditation upon 'the light' and 'the still point' (Brahma in fact)—are the major aims of T.S.Eliot in *The Ouartets* which conform to the major Indian traditions the *Upanishads*, the *Gita*, etc.

In *A Song for Simeon,* Simeon waits for the consolation of Israel, foresees the consequences of the coming of the Lord Christ. He relinquishes the life of the senses. He is an old man like the Magi, Gerontion etc. He appears to be a spiritual explorer. He strives for perfection:

...Light upon light, mounting the Saint's stair.[78]

In Marina, Pericles, the king of Greece, attempts to strive towards perfection through his daughter, Marina. Marina was his dream, a grace, life-giving and sin-purging benediction. Marina communicates the intuition that the obsolete desires and ambitions must be sloughed off before the soul can find its higher mode, its unequivocal unity with the vision. The poem aspires to transcend the agony of the soul entangled in its past. It is concerned with Pericles's salvation through a spiritual guide Marina.

Parsifal, the Quester, undertakes a journey through rocky lands, dry mountains, stone-blocks, sandy stretches, endless plains, crumbling cities, fearful valleys and crowded streets and pubs. It is a journey in time, back to the past and forth to the present. His quest for the Holy Grail is of great importance. Parsifal regards suffering as the sole way to salvation. The journey of Parsifal, of the Magi, of Tiresias, of the poet himself is a spiritual one. They are trying to work out their salvation. They are spiritual explorers. They are freed from the wheel of prakriti. Their journey is through space and time, through suffering and impermanances to moksha or illumination, which is the major aim of every Indian scripture. They are of satwik vriti with pure sanskara—because they do noble works, conforming to the ways of God.

Now, we turn to the fragments of an Aristophanic Melodrama *Sweeney Agonistes, Frammant of An Agon* and to a prose-pageant, *Choruses From The Rock.* In *Sweeney Agonistes*, Dusty and Doris are street-girls, transacting their business. They change their customers in the hope of earning more and more. Doris cheats Pereira, one of her trusted customers. Both begin to like Sam. When Pereira phones Doris, she pretends to be ill and feels disgust with him. Sweeney also meets them. Then, two American businessmen, Mr. Klipstein and Mr. Krumpacker, meet them. They were active in the Second World War. These girls please them much. They are artificial. Their lives are disorganized excessively refined, sophisticated and devitalized. They are sexually vulgar and sexually indulgent women. They are in 'infero'. They are bound to the wheel of fire (passion and lust). They are animal-like, completely divested of any sense of spiritual exploration and detachment. They are in ignorance (Tamasik vriti), far away from any spiritual realization. They are (also Sweeney, Sam, Klipstein and Krumpacker) of asuri vriti' in the words of the *Gita*:

Anakachittavibbranta mohjalasamavritah
Prasktah Kambhogashu patanti narkaashuche.[79]

(Tr. Perplexed by discordant thoughts, entangled in the snares of desire, infatuated by passion, they sink into the horrors of hell.)

In *Fragment of an Agon* all the characters of *Sweeney Agonistes* are present in addition to Sweeney, Swarts and Snow. Sweeney is the central figure. He has a slow but virtual realization of the emptiness of the fleshly existence and the impermanence of human life, the degenerate becoming regenerate:

...Birth, and copulation, and death,
That's all, that's all, that's all, that's all.[80]

He is becoming aware of sins and stains. He is ashamed of his dark degenerate past full of misdeeds. In his conversation with Doris, he seems to be 'bored' with the decadent repetition of 'birth, and copulation, and death'. He never wishes to be born again to go through the same cycles. Doris has also got a vital realization of these naked truths of human life. 'Life is death' to them or 'the coffin'. They realize that the raped girl is dead. In these vital spiritual realizations of Sweeney and Doris, we find that they have grown aware of reality. They are opening their eyes. They are out to move along the way leading to suffering and illumination.

Choruses from The Rock is a pageant rather than a play—a prose pageant. It shows great metrical diversity. *The Rock* stands revealed as St. Peter. *The Rock* is all-inclusive human consciousness and is a superhuman allegorical type. He is like Tiresias in many respects. He is mainly the watcher and the link between the past and the present. He stresses the perfection of man's will and right, disinterested action of the *Gita*. This pageant is mainly Christian in tone and spirit. The Rock thinks on the plight of human situation. It undertakes a spiritual journey towards 'Light' (Brahma), 'the music' (Shabda Brahma) and the joyful communion of saints. The Rock as a character, appears to be a true gyanayogi.

Now, we turn to the plays of T.S. Eliot one by one and analyse Karma and its fruits (rotten or ripe), Sanskara and prarabdha in them and the role of women as reminders of Karma, presenting an awareness of the past and as Maya. *Murder in the Cathedral* is the finest classical tragedy of reconciliation through death. It is the ritual drama of sin and redemption. The internal conflicts of Becket and the chorus are, as it were,

microcosmical. The characters live on different levels of moral refinement. The knights are sin, the chorus is suffering, Becket is martyrdom. Becket is an appointed martyr. His martyrdom is the perfection of the will. He allows the wheel of fortune to bear him materially down and morally up. Some of the lines of the play may be quoted to establish its relationship with action and its fruits, the wheel of Prakriti or Karma in the past:

> Destiny waits in the hand of God, shaping the still unshapen:
> For good or ill, let the wheel turn.
> ...that action is suffering
> And suffering is action. Neither does the agent suffer
> Nor the patient act. But both are fixed
> In an eternal action, an eternal patience
> To which all must consent that it may be willed
> And which all must suffer that they may will it.
> That the pattern may subsist, for the pattern is the action
> And the suffering, that the wheel may turn and still
> Be forever, still.
> ...only
> The fool, fixed in his folly, may think
> He can turn the wheel on which he turns.[81]

One can clearly notice in all these tags, the subtle influences of the *Gita*. God is the final controller. He controls and directs the wheel of prakriti or fortune. Man is chained in the endless cycle of births, deaths and rebirths and in the endless cycle of karma and its effects. The wheel is prakriti. Man acts according to his prakriti. Man does what Nature wills. He has to obey the dictates of nature (Sata, Raja, Tama). Nobody can turn against his Nature's dictates. He can never regulate the wheel and its motion. The '...eternal design of God aims at '...eternal action'.[82] The cycle of action is eternal. Action issues with the onset of creation. It is undying. It will remain even after the apocalypse in the form of seeds, 'the agent' (active) is soul which does not suffer and which is above all sensual pleasures and is beyond the physical limits, 'the patient' (passive) is the man (having a body) who does not act by himself. It is prakriti that sets him in motion. Too much emphasis has been laid on suffering which is the inescapable fate of human beings in the World. Most of the men and women do misdeeds and suffer endlessly, moving uncontrollably, bound up to the wheel of prakriti and moving in the cycle of several births, deaths and rebirths due to their unfulfilled, vain desires. We see that Eliot has

imbibed the basic ideas of the *Gita* in these expressions. At last, Becket attains his perfection and '...Joyful consummation' through his appointed martyrdom and proves himself to be a true spiritual explorer of the Almighty and His Kingdom. Becket contemplates martyrdom a disinterested action—Nishkama Karma and identity of human will with God's will. The women of Canterbury represent the Sansara of endless cycles from which he exempts and redeems himself by giving it a centrality of purpose. The ethics of action—suffering for Becket is, in essence, that of Arjuna in the *Gita*.

In *The Family Reunion*, two worlds have been depicted: the ordinary world and the spiritual world (of Harry and Agatha). Harry's wheel of life is an organic wheel of desire and memory. He learns from Agatha to pursue his spiritual liberation from the turning wheel. In the mid-Atlantic, Harry pushed his wife over or, at least, thought he did. Since then, his suffering started. This suffering is 'unspeakable, untranslatable'. His being is haunted by the past, the tyranny of Karma is embedded in the memory of guilt. The Eumenides (his fortune, his past his guilt) follow him wherever he goes. He is a cosmopolitan tourist. He comes home after eight years. The eyes of the Eumenides always stare at Him. Nobody sees them save Harry. Agatha regards one man's past as '...irremediable' and '...irrevocable'. Warburton fails to heal him. People regard him as mad. This misdeed deprives him of sleep and peace and his life becomes '...an isolated ruin, a casual bit of waste'.[83] Luckily, he meets Agatha (the Principal of the Women's College) and she makes startling revelations of spiritual significance related to his parentage and, therefore, actions of which he gathers fruits. His father loved a life of binding hatred. Agatha was like a guardian spirit sowing Harry's life in his mother's womb, almost a mother—a would-be mother if his father could have fulfilled his love for her. Harry found the source of his guilt in his parentage in the past which steps back to the determining Karma of Original Sin. Some mysterious force guided him. The unfulfilled guilt of his father got fulfilled in his sin. We have analyzed man's past and prarabdha in great detail and have noticed how the actions of ancestors influence deeply the actions of their sons and daughters and relatives in the ensuing future. The effects of their actions cannot be obliterated. Finally, his sin is absolved and he is delivered from the fury of the Eumenides and redeemed from the wheel of past or prakriti. Agatha reminds him of the past of his father and helps him greatly in his redemption. Both are spiritually awakened. Prakriti, as binding and liberating Maya, is seen operating negatively in Harry's mother and positively in Agatha and Mary.

In *The Cocktail Party*, Edward and Lavinia are a wedded couple with no children. Peter and Celia are lovers but Celia loves Edward also and Lavinia loves Peter. This is a cycle of self-deception. Celia meets Reilly and tells him about her bitter solitude. Reilly declares that she is under the burden of her Karma. She is enlightened by him and she decides to do penance for absolving her sin (cheating Peter and loving a married man, Edward). She chooses a terrifying journey. She joins some nursing order in Kinkanja (a V.A.D.). There were various endemic diseases. The natives were dying of pestilence. She overworked for weeks. Then the insurrection broke out among the heathen and many were killed. Celia died serving the dying natives:

> That here was a woman under sentence of death
> That was her destiny...
> ...She paid the highest price
> In suffering. That is part of the design
> But such experience can only be hinted at
> In myths and images.[84]

Celia's will and her own choice led to the appointed Karma of serving humanity in a missionary zeal and she met her tragic death. Spiritually, she was triumphant.

In the tangle of love, desire and nostalgia, we have the deception of bondage; liberation consists of identification with one's Prarabdha or Karma, 'appointed burden'. The little world of frivolous company or the great world of sacrifice small or great—does not matter; what matters is perfection of action.

In *The Confidential Clerk*, Claude is a top-grade businessman with no children who wishes to adopt Colby. Lucasta is a poor girl, careless and extravagant. Her father was Claude's friend. She loves Kaghan. Claude's wife Lady Elizabeth is a patient having been treated under Dr. Rebmann of Zurich. Later on we know that Lucasta is Claude's daughter —he loved her mother in his prime. '...She (her mother) died of an accidental overdose'. The tangled parentage with involved and frustrated passions, is a general indication of the Karma (Sanskara and Prarabdha) that Colby inherits, quite as much as guilt, anxiety and suffering as shown by Eliot in terms of psychiatry—the sickness plus healing of the soul. Claude wants to adopt Colby whom Lucasta requests to be her brother. Colby resists the temptation. He tells that his mother died when he was born. He is an illegitimate child. Mr Claude attempts to obliterate his dark

past in which he behaved as a sexually indulgent man and sinned, but fails miserably. Mrs. Guzzard and Lucasta remind him of the past and his concealed monstrous aberration. Here, again we find Eliot grappling with man's past that decides his future course of actions and his present life. Whatever a man has done in the past, cannot be undone. Its fruits must be gathered up at one time or another. The wheel of prarabdha guides our present state of things.

Again, in these mazes of concealed and pretended relationships lies the way to discover oneself in terms of identification with 'Prarabdha': 'appointed burden'—which, as this case, is the choice of vocation. The bewilderment and release from it in *The Cocktail Party* and *The Confidential Clerk*, has its archetype in what happens to Arjuna in the *Gita*.

In *The Elder Statesman*, Lord Claverton is afraid of being exposed to strangers. He was an important public figure of his time. He was for some time, an M.P. also. He wanted to escape or evade his dark past. He was always haunted by his past misdeeds. The reminders of his dark past, and the ghosts whom Claverton always feared, Gomez and Mrs. Carghill arrived. Gomez came from America where he had gone (from England) ten years back. They revealed what he had concealed with so much care and caution from Monica and Michael. Three crimes he committed in the past—his car ran over an old man on the road on a summer moon-lit night when he was returning with two street-girls from an excursion (Gomez was with him); he loved a lady (Carghill), promised to marry her and ultimately backed out like a cheat; and he always quarrelled with his wife, who died silently of his cruel behaviour. Mr. Claverton reveals all his aberrations to Monica and absolves his sins. He always fled away from the irrevocable past or from the spectres of the past and miserably failed in his mission. Monica, like Agatha, loves him all the more. She becomes a spiritual guide to him. His confession is the first step towards spiritual liberation. He attains illumination. He has gone too far to return. He dies reconciled to himself.

In all these analyses, we find the unifying pattern of ideas. They voice the same ideas or concepts of the *Gita*. The preoccupation with the past is mainly attached with prarabdha or past lives and their multiple actions. Avoiding or shouldering one's 'appointed burden' decides whether one is detached or attached. Lord Claverton takes upon himself the full burden of his Karma. In his escape, he was attached to himself, in facing himself, he finds freedom from himself.

Eliot's own life, his personal identification with the theme of quest, vocation and fidelity and his return to England are really things that merit our attention. The nostalgia of his work is notable. It palpably clarifies his deep-rooted attachment to the past. Like Claverton, his past experiences are always living realities to him. He cannot flee from them. They are his inescapable fate.

Burnt Norton is a country house at Ebrington in Gloucestershire near the market of town of Chipping Camden where he had stayed as a visitor in the summer of 1934. *East Coker* is a village in Southeast Somersetshire where his family lived. His forefathers came to Massachussetts (U.S.A.) in the 17th Century. His return to England is a return to his family's English origins. Eliot visited this village in 1937. The poet's body now rests in the churchyard of East Coker. *The Dry Salvages* is a small group of rocks with a beacon, off the N.E.Coast of Cape Ann, Masahussetts (where Eliot spent his summer holidays). Eliot's ancestors from England, had originally settled on this new England Coast, at Boston. Little Gidding in Huntingdonshire is visited by Eliot in the spring of 1936; it was the seat of an Anglican religious community established in 1625 by Nicholas Ferrar. Many images used in Eliot's works, revolve round the experience of travel or journey. Some of the visits and departures, comings and goings are pointless. Prufrock, Bleistein, Gomez, the Jew, etc., are aimlessly wandering, alienated from the roots:

> The idea of going and returning, however, has an implied sense of quest that lay behind Eliot's journey from New England to England and his return to New England as the past of his childhood and family in his later poems. ...*Four Quartets* actually shows the relation of this myth not only to contemporary experience but to an intimate feeling Eliot seems to discover for an unconscious pattern in his personal experience. The journey as myth illuminates his own voyage from New England to England, his search for values in family and history of his community and his return with a discovery of meaning. The poem as a whole bodies forth a journey from the turning World to the still centre through the four elements to the centre in the mystery of Incarnation.[85]

Eliot's feeling for roots in ancestral tradition and for his village wherefrom his forefathers set forth for America, have been expressed by the word 'Home'. These utterances of Eliot merit our attention:

In my beginning is my end

On a summer midnight, you can hear the music
Of the weak pipe and the little drum
And see them dancing around the bonfire.
...Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter
Lifting heavy feet in clumsy shoes,
Earth feet, loam, feet, lifted in countrymirth.[86]

Home is where one starts from
...Not the intense moment
Isolated, with no before and after,
But a lifetime burning in every moment
And not the lifetime of one man only
But of old stones that cannot be deciphered.
...In my end is my beginning.[87]

The poet has a nostalgic feeling in these lines. He is having a visionary glimpse into the past life of the village, East Coker, the place where his forefathers originally lived at. How nostalgically he remembers his origin, his forefather's home and the village in different shapes, bound to the inexorable rhythms of nature. 'Old Stones' are his forefathers who have been doomed to earth. His intense attachment and 'a lifetime burning' to be one with East Coker are meaningful. Finally, he returns to his roots, to his ancestral home at East Coker (Somersetshire in England).

Many of his images can be described as a sea-voyage. Sea is sometimes the man's unconscious or '...the primordial material element of chaotic profundity' or '...the vast phenomenal world in an endless flux and sameness of experience with nothing to catch hold of as landmark to locate one's existence and individuality' or the vast time itself. Eliot's journey through the sea becomes '...a quest for significance'. In *The Dry Salvages,* Eliot's attachment to America (where he lived from 1888 to 1915) is noticed. His ancestors from England had originally settled on this New England Coast, at Boston. Eliot spent his summer holidays here. 'The River' is the Mississippi and 'the Sea' the ocean of Cape Ann:

> The image has vitality that also reaches down to Eliot's own memories of childhood at Cape Ann where he was close to the sea and to his own immediate origins. ...Eliot's images of quest have converged upon a transforming experience in his life; the sea-voyage of his ancestors who first came to New England and his own voyage

to England as the home of his ancestors and his community are now a deeply realized meaning.[88]

One notices how strongly Eliot turns towards his past, to his origin, to his forefathers (Piter puja) and places his impassioned faith in journey through the sea. The Indian traditions have shaped these attitudes. The sea is the world. Man is the boat. His actions and their fruits make his endless journey. So long as the fruits remain unenjoyed or unused, this journey will continue. When fruits will be exhausted, we shall be liberated from the wheel of Karma. His unquestioned turning to his origin is central to his works. The attachment to the origin or the root is equivalent to the hankering for God or the still centre. Man's journey is endless. He is moving in the endless cycle of births and deaths and rebirths, consuming willy-nilly the rotten or ripe fruits of his past actions (as those of his ancestors) or the prarabdha. One can notice in Eliot's returning to England and his remembrance of the green shores of the Mississippi and the Atlantic, his awareness of the ancestral roots or the home and of the past in all its varieties.

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4

MYTHS AND IMAGES

A myth is a traditional story of unknown authorship, serving usually to explain some phenomena of nature, the origin of man or many customs, religious rites etc., of a people. It may be a legend or any fictitious story, not based on fact. Mythos is a body of myths. Mythopoesis recreates the ancient stories:

> Myth shows that in all civilizations, men face analogous situations, undergo similar experiences. Myth depends on these underlying correspondences. It unfolds the living chain which connects the recurrent scenes of human drama. The modern revival of myth began in the 19th Century, that is, at the very time when science and technology threatened to wipe out ancient folkways with the advent of such literary figures like Picasso, Proust, Joyce, Thomas Mann, Kafka, Sartre, Cocteau, Faulkner, Spengler, Toynbee, Malinowsky, Cassirer, Tillich, I.A. Richard, T.S. Eliot, Freud, Jung and Reik. The revival of myth in our time is an attempt to satisfy the human need for relatedness to fellow travellers on our common journey.[1]

The sense of belonging was organized by myth and its rituals. Ancestor worship and other rites supported the feeling of the individual that he was, first of all, part of his tribe or clan, that his function was to play a role, not the role. Myth is not a story told but a reality lived. For the primitive, the myth shaped work, ritual and play into a single whole. Myth and ritual are inter-related.[2]

To make the meaning of myth more clear in a broad sense, we can present one more definition 'Myth is a symbol in the sense that it describes a real primeval miracle which happened once upon a time and created a holy precedent, a holy paradigm which is since repeated and

reconstructed in rituals, acts of cults and ceremonies. When told in words, it is only story.' Really myths have begun to reemerge as the symbolic substitutes of the older concepts of eternity, or of timelessness. Myths embodying proved truths, repeat themselves in similar phenomena at all times. Eliot's poems are based on certain primitive rituals and myths:

> Eliot has tried to indicate, beneath the very ephemeral and violent movements of our own civilization, the gradual and magical contours of man's earliest religious beliefs.[3]

In the *Vedas* and the *Upanishads* and the *Puranas*, truths regarding the universe and its numberless phenomena have been told in the form of stories or mutual conversations, myths and legends. They are mainly concerned with devotion to Brahma, moral instructions, historical legends and ancient stories. They (especially the *Puranas*) relate to the creation of the universe, clans and dynasties, time and legendary figures. the *Narada Purana* and the *Vishnu Purana* are the most famous ones:

> Eliot's interest in oriental religions is a part of a wider interest in the history and the essence of all religions. And he almost retraces in his poetry the development of human beliefs from primitive myth and ritual to the higher faiths and forms of Worship.[4]

Eliot's own works reveal that he was well-acquainted with the works of leading anthropologists, Frazer, Durkheim and Levy-Bruhl. He remarks:

> I attach a special value to an anthropology which places side by side passages from Christian, Jewish, Moslem, Hindu and Buddhist scriptures and devotional writings.[5]

Eliot uses the mythical method in manipulating a continuous parallel between contemporaneity and antiquity, setting the dismal present against the glorious past. He believes that '... The vanished mind of which our own mind is a continuation' is of great value. We turn really in literary composition to the race-memory or the collective mind. While reviewing James Joyce's *Ulysses* he refers to the new mythical method:

> It is simply a way of controlling, of ordering, of giving a shape and significance to the immense panorama of futility and anarchy which is contemporary history.[6]

The Waste Land (1922) presents an inclusive, comparative vision through the application of myths, a tissue of associations, tags, quotations, bursts

of disjointed conversations, descriptions and fragmentary interior monologues, loosely held within the framework of the Grail Legend and its primitive counterparts. Like W.B. Yeats, James Joyce and D.H. Lawrence, Eliot turned towards myths and archetypes to understand human life from various angles. The mythical method has the advantage of suggestivity, brevity, preciseness and consciousness. Eliot imposes order on his art by the use of myths. He found that there is a basic resemblance between the vegetation myths of the rebirth of the year, the fertility myths of the rebirth of the potency of man, the Christian story of resurrection and the Grail legend of purification. The common source of all these myths lies in the fundamental rhythm of nature. His use of allusions and quotations is not pedantic; it is functional. He has encompassed vast immensities within little space. His works are a triumph of intellectual organization and conscious effort. He uses myths as 'objective correlatives'. Eliot's direct reference to the myth of the *Brihadaravnyak Upanishad* (Chapter Fifth, Second Brahman)[7] in *The Waste Land* is of great significance in this context:

> Ganga was sunken, and the limp leaves
> Waited for rain, while the black clouds
> Gathered for distant, over Himavant
> The jungle crouched, humped in silence.
> Then spoke the thunder
> DA
> Datta, Dayadhvam, Damyata
> Shantih Shantih Shantih.[8]

In the third section of the first chapter of this dissertation, we have discussed this aspect at length. Parsifal, the knight of virginal innocence, undertook his journey through rocky mountains, endless plains and sandy stretches and he reached the Chapel Perilous. He healed the king, wounded mysteriously, maimed and made impotent. The reason behind his loss of sexual potency was the deflowering of the nuns, attached to the Chapel Perilous, by the King's Soldiery. The land had become barren and sterile also. After being healed by Parsifal, the land was again made fertile. This is the myth of the Holy Grail with which Eliot fuses a parallel in the myth of Ganga and Bhagirath. Bhagirath was a quester whose quest for regenerating the sixty thousand descendants of Sagar from their curse, resulted in the descent of the Ganga from the Himalayas. Ganga figures in some of the three versions of the Vritra-myth—in the *Rig-Veda*, the *Brihadaranyak Upanishad* and the *Puranas*. Thus, the mention of Ganga

is a distinct recollection of the myth of the quest of Bhagirath which Eliot fuses implicitly with the Grail-quest and with its origin in the *Rig-Veda* according to Jessie Weston. The bare nucleus of the myth of Indra and Vritra in the *Rig-Veda* relates to freezing and release of water, to barrenness and fertility—with the physical waste land symbolic of spiritual stagnation. The Prajapati's message of D A is both the voice of thunder and God's demand for sacrifice, for death that guarantees life. The *Brihadaranyak Upanishad* shows Gods, men and demons, understanding this D A as Dayadhvam (compassion), Datta (sacrifice), and Damyata (restraint) respectively; three kinds of giving according to status—giving to others, giving over of oneself and giving oneself over to discipline. The *Puranas* further humanized the myth and particularized the act of all three kinds of giving in Dadhichi's willingness and resolve to give himself, to die for others so that his sacrifice can regenerate life, his bones can become thunder. The myth, in all its variations, turns around the root DA in Indo-European Family of languages (Datta, Damyata, Dayadhvam, Dadhichi) associated with sacrifice and from which most of the names of God emerged: Deva, Deos, Zeus, Jupiter, Dyaus, Jehovah. The thunder recalls these roots of faith, and of life, in sacrifice, surrender, selflessness which the modern waste land has lost.

> If we turn to the *Upanishads*, we find a kind of 'right action' indicated by 'what the thunder said', 'datta, dayadhvam, damyata'—give, sympathise, control. The main significance of these words is that one should subdue oneself to others, and to the Brahma who is in all things; and this is how Eliot uses them in *The Waste Land*. If the voice of God in the thunder is obeyed, it means a breaking out of the isolation which prevents a fruitful intercourse and consummation of a final union.[9]

> And Ganga (The Ganges) in *The Waste Land* waits for it. The sacred river now sunken, was the home of the earliest vegetation myths and its religious thought is represented here by words from an Upanishad which is identified in the notes. Then we hear the reverberation of 'thunder of spring over distant mountains' which these words interpret.[10]

Eliot names three keys (Datta, Dayadhvam, Damyata) to grace in Sanskrit. Sanskrit was the language of the earliest religions which centered around fertility rites. 'Shantih Shantih Shantih'—is a formal ending to every Upanishad. It has been proved beyond any doubt that:

> the Quester's Journey is located geographically partly in Palestine and partly in the foothills of the Himalayas. And on the plains are hooded hordes, partly barbarians from the steppes, threatening to sweep over Europe, partly Tibetan tribesmen perpetuating after a fashion the traditions of Buddhism.[11]

The Waste Land is a fierce repudiation of a World without values—concerned with search of grace. It is the means of both personal and social salvation. Eliot is not resigned to an acceptance of such spiritual desolation. He prays for grace and for the peace that passes understanding. The themes Eliot always grapples with, are essentially Indian and they have gone much farther into the formation of many of his attitudes and ideas:

> Eliot's quest at this time was to see how far he can fit into the tradition of the *Upanishads*. The surprising thing is that he really fits. The voice of thunder 'Da' and that of the Upanishadic seers is the cosmic voice and this has not broken itself into echoes. The root 'Da' means to give and there are three kinds of giving. To sympathise is to give oneself, and to control is to give governance.[12]

We can observe 'the living roots of human speech in Da—God's Word, the Word itself as God, the root word from which most of the names of God have proliferated.[13] 'Da' is the covenant between man and God who are related to each in the act of giving to each other.

The Indian sages never regarded myths isolated from the processes of human life. The purpose of myths and allusions in Eliot is to counterpoint the ideas of unity and singleness against variety, eternity against time. He has a 'historical sense' which not only includes the pastness of the past but its presence. So many myths have been used in Eliot's works such as of Philomel, Niobe, Salome, Virgin Mary, Christ, Osiris, Adonis, Tiresias (like Narada as the spectator of Maya), and Parsifal. Tiresias and Narada have similarities. They transcended time and space. Tiresias, the silent spectator of the depressing spectacle of human suffering, may be compared to Sanjay of the *Gita* who observes the battle-scene and reports to Dhritrashtra as to what is happening there or how the things are shaping themsleves. '...the Tougher Self' of Harry and the two selves of Prufrock are really two distinct parts of the same human consciousness. The mention of two birds in the *Shwataswatara Upanishad*[14] can be seen in this light. One is Jiva that enjoys the things of the material world, participating in it passionately and the other is Atma

who is detached and indifferent to all the pleasures and maintains an independent existence.

II

The formative influences of the major Indian traditions (which we have already discussed at length) on Eliot's imagery have now to be extensively and intensively analyzed, pinpointed and highlighted in the present section. An image is the representation of a person or thing drawn or painted, the visual impression of something produced by a mirror. In literature, it is really complex of associations brought to light by the use of metaphors or similes. It aims at describing or delineating or portraying a thing vividly. Eliot has used images on a very large scale—as one of the greatest poets and metrists and experimenters in verse forms. He was influenced by Arthur Symon's book, *The Symbolist Movement In Literature* and by the French symbolists, Rimbaud, Mallarme, Boudlaire, etc., who stressed on extreme codensation of form and the expression of inner experience. What are symbols after all? Symbols are images which are connotative, emotive and evocative. In addition to their simple meanings, they call up before the mind's eye, a host of associations connected with them. Symbols make the language rich, expressive and suggestive. Pure sensations or the poet's apprehension of transcendental mysteries or his unique personal feelings, can only be properly expressed through symbols. Roven (*Sweeney Among the Nightingales*), dust (*The Waste Land*), Wheel (*The Waste Land*), Eagle (*Ash Wednesday*), staircase (*Ash Wednesday*), and the Sea (*Four Quartets*) are respectively symbols (signifying Indian influences) of ill-women, mortality, fortune, spiritual awareness, aspiring for higher things, difficult spiritual journey (Sadhana) and universal Time or material world (Bhavsagar) in which we live. Some of the symbols like fire and water have multiple meanings. Fire may be a symbol of passion or of knowledge (Gyanagni), the purifier or the flames of Purgatory:

> Consumed by either fire or fire[15]

In this line, the first 'fire' is carnal passion and suffering and the second one is Purgatorial flame. Again:

> The only hope, or else despair
> Lies in the choice of pyre or pyre—
> To be redeemed from fire by fire.[16]

The first 'pyre' is that of carnal passions and sufferings and the second one of the spirit. 'fire by fire' means conquering of passions by spiritual discipline and askesis or by pure knowledge.

Water is a symbol of regeneration or spiritual birth or fertility (watering barren land and making seeds germinate and ultimately blossom) or death (cosmic catastrophe—destruction of everything by unprecedented flood and swelling of waters all around) or the agent of purification or pristine beauty of nature (blue and pure waters of seas, rivers indicating nature's beauty and cleanliness). Such symbols conceal in themselves Indian overtones. 'Lotos' of *Burnt Norton*, 'the moving tree' or 'the bedded-axle-tree' of (*Burnt Norton*) have already been analyzed earlier. This 'moving tree' or 'the bedded axle-tree' is the Brahmabriksha or the Ashwattah Vriksha or the Kalpa Taru which is the Indian variant on the World-tree:

> The great snake lies ever half-awake, at the bottom of the pit of the
> World curled,
> In folds of himself until he awakes...[17]

This 'great snake' is Sheshanaga of Hindu mythology, holding the differentiated World and enfolding it all around by its uncoiled (ananta) undifferentiated energy. Eliot asserts like a true Indian that this 'snake' lies at the bottom of the pit of the World; the coiled undifferentiated force of uroboric void and darkness.

We list the following sources of Eliot's imagery:

(1)	*Water images*	-	river, sea (symbolizing Bhavasagar and Sansara).
(2)	*Months and seasons of the year*	-	(Kala-time), days of the Week, periods of the day or night), the time of day.
(3)	*Smoke and fog*	-	limits of awareness and ignorance.
(4)	*City-Streets*	-	aimless wandering, ignorance, labyrinth of a deluding World.
(5)	*Stairs*	-	stairs of Sadhana, (effort of the will.)
(6)	*Women*	-	Sensual, elusive, seductive, enchantress, fatal, elusive beauty-veiled and shadowy—sometimes shadow of Brahma; Sakti in Tantra; Maya.
(7)	*Journey*	-	life-span, Karma

(8)	*Mirror of Multiplicity*	-	Maya
(9)	*Mirage, Hallucination Hyacinth girl, Belladonna*	-	deceptive and elusive apprehension of forms.
(10)	*4 elements and 5 (Indian) elements*	-	material (earth, water, sir, fire) and spiritual (sky).
(11)	*Human hair*	-	Sensuality of the flesh.
(12)	*Images of smell*	-	Physical intimacy.

Leonard Unger has helped in charting these images out of which the ones cited above have unmistakable Indian associations.[18]

The water images are very central in Eliot. Prufrock's image of 'ragged claws' on the sea-floor, the 'submarine' laughter of Mr. Apollinax, worried bodies of drowned men, like Phlebas, the waterstair climbed by Princess Volupine, the river Thames and its fishermen and sailors of 'the Fire Sermon', 'the Whirlpool' that choked Phlebas, 'the gulls' and 'the deep sea Swell' of 'Death by Water', 'Ganga', 'the boat', 'the shore and the fisher king' of 'What the Thunder Said', 'the sea of sound' of '*Choruses from the Rock*,' 'the vast waters' (all-devouring time) of *East Coker* and 'the drift... drifting wreckage' of the sea of *The Dry Salvages* are many apt instances for consideration. We can choose many similar images from *The Dry Salvages*, full of sea-descriptions, the starfish, the Whale, algae, anemone, tossing and howling waves, ragged rock, seamen, voyages, etc. The river and the sea of *The Dry Salvages* are images for the Hindu Bhavsagar or Sansara. In the *Shwetashwatam Upanishad*, the World is a river; the origins are the five-sense organs; the taste, the touch, the smell, etc. are whirlpools; birth, disease, age and death are the motion or movement of the river, and ignorance, egoism, affectation, jealousy and fear of death are its kinds. In *The Dry Salvages*, the river is the individual time, the time in the life of an individual, the time measured up by a clock and calender and the ocean the universal Time or Eternity or Mahakala. 'Smoke and fog' conceal the real shape of a thing and its features. We find these images in *The Love Song of J. Alfred Prufrock*, *Portrait of a Lady* and *The Waste Land*. Prufrock's awareness is limited by them. London, 'unreal city' covered with smoke and fog is in total ignorance as to what is the eternal truth of human life and human World. Images of 'city-streets' and Prufrock's going out into them are, in fact, aimless wanderings, carrying a sense of pointless existence. The Lady's lover (*Portrait of A Lady*) is a tourist on a long visit. His going and

coming are aimless, signifying again his pointless existence. 'The half-deserted streets' symbolize the labyrinth of a deluding World and Prufrock's aimless wandering into them, his ignorance.

'Stairs' of *Ash Wednesday* signify stairs of Sadhana or spiritual exercise. To escape the flesh, the poet ascends these stairs (three in number). On the first stair, he shuns to think of himself in human shape; on the second one, the image of old age forces him to relinquish the life of the flesh; and on the third one, he relinquishes what is most dear, the sensual perceptions. He attempts to work out his salvation. He turns away from the World towards God. He turns into an ascetic in this major transitional work. 'Women' in Eliot are images of both sensual cravings and spiritual solidity. Women coming and going, are sensual, seductive enchantresses, fatal and elusive. They live on the surface. They have nothing to do with greatness of Michael Angelo. They perfume their dress and their arms are 'white and bare'. Their manners and conversations are merely elegant. They are as cruel as Salome and as enchanting as the sea-girls (sirens), luring sailors to their doom on lovely coral islands. The Lady (*Portrait of A Lady*) is seductive and elusive but not fatal. The woman in *Rhapsody on a Windy Night* is fatal. The woman of 'Gerontion' is deceitful and is a shadowy female. To this category of sensual women belong Princess Volupine, Marie, Madame Sosostris, Belladonna, Lil, Mrs. Porter and her daughter, the typist girl, Dusty, Doris, Ivy (*The Family Reunion*), Julia, Lavinia, Lady Elizabeth (*The Confidential Clerk*), Carghill etc. They all stand for Maya in the Indian sense. Some of the women are spiritual in their temperament. They believe in rising upward. They are like shadow of Brahma. They are, in fact, aspects of Shakti (Durga, Saraswati, Kali, Lakshmi) in the Indian sense. The Hyacinth girl, the Blessed Virgin Mary (highest in rank), Marina, Agatha, Celia and Monica are such women who are spiritually awakened and enlightened in the Indian sense.

'Journey' is the recurring image in Eliot. Human life is a journey in the endless cycle of births, and deaths, and rebirths, guided and directed by Karma and its fruits. In *Four Quartets,* the theme of journey through sea is the most repeated one. Tagore says: 'You have made me an eternal traveller'. In sum and substance, human life is undying. It blossoms for ever. Through thousands of births and deaths, we consume rotten or ripe fruits and we go on consuming till we attain perfection or are in communion with the Supreme Spirit. 'Mirror' of multiplicity is an image of importance. It is Indian in content and form. W.B. Yeats' line is significant:

Mirror or mirror, mirrored is all the show
Mirror-scaled serpent is multiplicity.[19]

'The hall of mirrors' is an example. 'a wilderness of mirrors' of *Gerontion* reflects the multiple variety of things. Multiplicity is the essence of Maya.

Four elements, earth, air, water, fire (occidental) and the fifth element sky (oriental) are the recurring images in *The Waste Land* and *The Four Quartets*. The prime element in *Burnt Norton* (1935) is air, in *East Coker* (1940) earth, in *The Dry Salvages* (1941) water and in *Little Gidding* (1942) fire. The five sections of *The Waste Land* trace the cyclical flux of five elements: Earth (The Burial of the Dead) Air (A Game of Chess), Water (Death by Water) Fire (The Fire Sermon), Sky (What the Thunder Said). These structural devices have access to the Indian paradigm of the universe of four elements with the fifth element of the Divine.

'Mirage' signifies hallucination. The Hyacinth girl was observed by the protagonist with her 'arms full—and hair wet' and she vanished instantaneously. The picture of Belladonna is full of pomp and pageantrty: her jewels glitter: coloured glass, coloured stone, and her fiery points of hair glow. But this glittering is only hallucinatory, shadowy and illusory. It is thoroughly unreal. London is also hallucinatory. It is 'falling down—falling down' in the last section of *The Waste Land.* Nothing could be done to the deception of the 'mazes' which are the lurings of Maya: 'unreal city'. A scholar comments:

> the journey (taken and undertaken) ...along streets, down rivers, over mountains, across seas ...image is very important. ...The image structure directs the reader's imagination to something 'off-stage', seen but not seen, heard but not heard.[20]

The most remarkable vision of the rose-garden episode in *Burnt Norton* is:

> Where we enter our first world, a world full of invisible presences, and where the water of life and the two traditional paradisal flowers, the lotos of the East and the rose of the West, appear briefly before the vision fades.[21]

This episode is of far-reaching symbolic significance. Eliot employs a few recurring symbols, i.e. the sea as a symbol of eternal time, or history or World in *Four Quartets*, the 'Rocks of aridity and sterility:

> The smell of food and drinks represents seediness, decay and disintegration...the symbol of light recurs again and again suggesting the spiritual.[22]

> Instead of the single theme of sterility, there are three important themes:
>
> (A) Sterility ('dead land', disintegrating city, 'death-in-life')
>
> (B) Sexual love (lust, impotence, indifference).
>
> (C) Rebirth (fertility Gods, Grail Quest, religious voices)[23]

Rain forces the emotional and religious scaffolding of *the Four Quartets*. Eliot symbolically uses Heraclitus's four basic elements—air, earth, water, fire respectively in *Burnt Norton, East Coker, The Dry Salvages* and *Little Gidding*. Each element represents the dominant symbolism for each of the Quartets. They respectively stand for dhyana or meditation, Karma or action, gyana or knowledge and bhakti or devotion. To consider this in the light of observation made by T.R.Rees:

> *Burnt Norton* is dominated by the symbol of air which signifies the breath of life, spiritual resuscitation, the destruction of earth elemented by earth and is characterized by the earthly village dancers. In *The Dry Salvages* dominated by water imagery; symbolic manifestation of sea and river are presented. The last of the poems *Little Gidding*, is symbolized by fire, progressing from the image of the Sun flaming on ice to the 'Crowned Knot of Fire' at the poem's climatic ending. ...The idea of eternal recurrence is echoed in the recurrence of leading symbols—the sea, the rose-garden, the fire.[24]

Sullivan comments on Incarnation:

> To Eliot. ...Natural law is meaningless unless complemented and completed by spiritual law, and these two alive 'spheres' become united in the symbol of Incarnation. Capitalized, it is the ultimate sysmol of revelation, illumination and transfiguration. But it is also the process at work in all man's true experiences of self-fulfilment. On earth, in religious experience, it has its highest reflection in the symbol of Saint Becket. ...In the secular World its revelation is the presence of art, and that is the symbol which he chose as the title of *Four Quartets*. On the musical side, perhaps we can expand and extend its overtones to include 'the music of the sphere'. ...The Ultimate revelation is the image of communication by speech; The

Word. Hence in the World of human communication by speech, poetry is the most perfect counterpart: the revelation, and illumination and transfiguration of life through the Word.[25]

Jesus Christ is believed to be the incarnate Word of God. His coming on earth is the union of man and God, the temporal and the eternal, the flux and 'the still point', nature and grace. It conquers over past and future. The Ultimate Word—the Logos remains. Christ is still the centre round which all 'things turn', The Infant Word and the whirling word form the pattern of the centre and the Wheel subtending the pattern of conflict between spirit and flesh. The Incarnation, made known through the Epiphany, is the mover and goal of right desire. But so long as desire is wrongly motivated, 'the unstilled World' resists its Redeemer.

In the Indian scriptures (especially in the *Kathonnishad*, the *Mundakooniahad*, the *Pr\aeshnoonishad* and the *Shwetashwater Upanishad)*, the images of 'Wheel' and 'chariot' occur again and again. In *The Waste Land*, the Wheel (in the Tarrot Pack of Cards) symbolizes the cycle of life and the seasons. In the section, 'Death by Water' Phlebes enters the whirlpool and meets his end. In *Murder in the Cathedral*, the wheel-image is a major symbol signifying the delicate machinery of God, shaping 'the still unshapen' and resembling fate:

Third Priest—For good or ill, let the Wheel turn, That nothing lasts,
but the wheel turns
He can turn the Wheel on which he turns.[26]

And Harry in *The Family Reunion* is firmly believing in the potency of Wheel:

I have thought of you as the completely strong,
The liberated from the human Wheel.[27]

By successful re-incarnations, the wheel of Hinduism and Buddhism can be turned into an ascending spiral. The idea also enters into Eliot's poetry, especially in the image of the winding stairs in *Ash Wednesday*. As long as we are climbing the stairs, however, or turning on the wheel, we are bound to suffer.[28]

The Indian idea of the wheel is analyzed in depth by Bergsten:

In Indian thought, the Wheel of existence, sometimes also called the Wheel of rebrith or Sansara is a well-known image. The idea is that every living creature undergoes a number of deaths and rebirths until it attains perfection, i.e. when a man has liberated himself, not only

> from all earthly desires, but also from the delusion that the World of senses has any real existence, it is then that his true self becomes one with the Absolute, with goal, there is no escape from the cycle of perpetual rebirths, nor is there any hope for them to be born into a World that has made some positive progress since they were last born. ...The events of history it seems to affirm, return cyclically: salvation lies outside history and is achieved only by the individual's attaining to Brahma.[29]

Bergsten has summed up all the main ideas of the *Gita*, regarding Karma, prarabdha and man's endless journey in the universe. Eliot is greatly aware of double forms of time; temporal and eternal. God is immanent, supreme reality or Absolute Time with no beginning, middle and end. 'The Still Point' is the centre, or Brahma around which the wheel of temporal time revolves:

> The Wheel is the most liberally used image in Eliot. From the story of Philomel to the sordid love-affair of the typist girl, there is no progress, only repetition of the same thing through the ages... Brahma is sometimes a wheel in the Shwetaswatar Upanishad. ...Turning World with a fixed still point is the wheel image in fact.[30]

The recurring Journey of modern man is a pointless drifting with no progression. It is the circular motion, registering no visible progress in fact. This has got to be oriented towards a goal as in Sadhana:

> Till this is done one cannot escape from the wheel of life. The wheel is the wheel of birth and death and it is regulated by one's own Karma. In Buddhism, we have the wheel of twelve spokes; and it involves dependent origination. This wheel has to be stopped if one is to find final liberation. Eliot employs the symbol of the Wheel to express the endless series of unredeemed life and death...the 'liberated from the human wheel' is a Jiwanmukta, the Bodhisatya. He lives purely in spirit. ...Harry is seeking to overcome the Wheel into which everyone is bodily caught. The Wheel is all-pervasive and it weakens the spirit... the great wheel of Buddhism is a symbol of empirical life. The people who move purposelessly in this circle (crowds of people, walking round in a ring'—Section I, *The Waste Land)* are spiritually sterile. They are caught in a whirlpool of passion which arises out of desires. ...We cannot turn the wheel because we are controlled by it. One's actions contribute to his being controlled by the Wheel. Till these actions of the past have exhausted their effects, one cannot be

> free. The Wheel is inexorable till then. Eliot appears to be fusing the Buddhist Wheel with the general Vedantic concept of Karma as outlined in the *Gita*.[31]

The people are aimlessly wandering in the endless involutions of Maya:

> And I will show you something different from either
> Your shadow at morning, striding behind you
> Or your shadow at evening rising to meet you;
> I will show you fear in a handful of dust.
> I will show you fear in a handful of dust.
> I see crowds of people, walking round in a ring.[32]

> Birth, and copulation, and death.[33]

> Chorus: we do not like to climb a stair, and find that it takes us down.
> We do not like to walk out of a door, and find ourselves back in the same room.
> We do not like the maze in the garden, because it too closely resembles the maze in the brain.
> We do not like what happens when we are awake, because it too closely resembles what happens when we are asleep.

> This way the pilgrimage of expiation round and round the circle completing the charm.[34]

In the Hindu system, Brahma who created the World as time has seat in the lotos (the lotos rose... quietly, quietly).[35] A multi-petalled flower—it grows in muddy water and conveys the sense of undying reality bursting through the material earth's surface. In the ancient Indian iconography, it invariably carries the suggestion of the divine, the eternal set against the flux of the World.[36]

The water and the ocean—these images are meaningful, used in *The DrySalvages*. The ocean is the World: water—libidinal and other desires: stormed waves—sexual appetite, attachment: whirlpools and eddies—objects of carnal pleasures: and sinking boat-man. It is purely an example of extended Indian imagery. Man is naturally heir to the thousand shocks of this ocean, symbol of temporal existence or phenomenal World, always changing and turning.

III

In *Gerontion*, the utter helplessness of individual life is suggested by the image of a ship, whirling round Cape Horn in the stormy straits of

Belle Isle and of the feathers of the gulls caught in the snowy blizzard. Eliot uses images to capture our attention and reveal degrees of reality as well as planes of reality. Some of the images are symbolic, suggesting much more than is actually described. Some of the images are ironic-satiric—the first half of which is noble and grand, but the second half is prosaic and trivial, and this contrast creates an ironic effect:

I have measured out my life with coffee-spoons.[37] Eliot uses images of people and objects caught in action. These images pass by like shots in a film where each shot has been carefully put in use to force the audience to observe its sharp outline. *The Waste Land* moves from one scale to another very swiftly. The first section of *The Waste Land* rapidly moves form Marie's globe-trotting to Ezekiel's hearing of God's messages and to Dante's Mount of Purgatory (Red Rock), from the opera of Richard Wagner, relating Isolde's Journey to Cornwall and her love for Tristan to the Hyacinth girl, from Madame Sosostris to the foggy, unreal, thriving cosmopolitans of modern Europe, London, from Tiresias's meeting with Stetson to the fertility rituals. One can notice these people in action:

> Burbank crossed a little bridge
> Descending at a small hotel;
> Princess Volupine arrived,
> They were together and he fell [38]

In many of these poems, we have images from the archetypes of rebirth, transformation and ancient myths of the Holy Grail or Initiation or Exile or ritual sacrifices. Prufrock's night journey through a nightmarish city is set against

> the quest of an archetypal kind in the image of Salome with the severed head of St. John the Baptist. This has its association with the quest of higher life or immortality in the myth of the slain God, Orpheus; and Prufrock's ramblings have been observed to fall into a pattern of the Grail-legends...[39]

Kenner regards the images of Journey through dark night or death as an aspect of rebirth-archetype in myths. In Gerontion:

> in the images of wandering through history's cunning passages, contrived corridors, Eliot suggests the confusion and aimlessness of both contemporary history and of human history since the Fall...But, in the association of the fruits of history with 'the Wrath-bearing

> tree', the myth of the Exile from Paradise provides a pattern to this chaos in the Christian context. History as 'immemorial harlot'...inevitably calls up, in its images of labyrinthine passages, the rites of Initiation or descent into a dark underworld that is a part of the rebirth-archetype.[40]

Marie goes down in the first section of *The Waste Land,* Burbank descends 'in a small hotel':

> Descent into the dark is a part of the rebirth-archetype, associated also with the spiritual trial of Initiation rites using the Womb-images of the Cavern, labyrinth or maze. In this sense, the gloom in these urban images of wandering people is located in the mythical landscape of the underworld, Hades, Hell or Limbo which Dante had to pass through in his great journey. The words like 'go', 'return', 'descend', 'flow', and 'cross' (in Eliot's poetry) have implicit counter-pointed connection with myths of transformation or rites of passage...The failure in sexual relationship suggested in the earlier stair-images takes on a sense of a larger failure in relation to the myth of the stairs as winding ways of spiritual journey at the end of which is a woman transfigured like Dante's Beatrice or the Virgin. Sexual relationship was one of the bases of Initiation—rites or mythical journeys of a man going through a dark passage or a cave or a monster's belly, symbolizing the energy of transformation in the womb-like underworld. ...The futility of wandering people has its significance in relation to the myth of the Exile, man alienated from his roots. ...It is a pattern of images that unites the works of Eliot and gives it constant order of a myth. Even in Harry's 'round the World Cruise' is an experience of wandering in the turning World as opposed to his 'home coming' as a quest for meaning. From there his journey is straight to the 'desert', the renunciation that yields a vision of the still point, for which the image in *Four Quartets* is 'block', a sacrificial altar. The mother figure of Agatha gives to his efforts for release a pattern of Initiation, Agatha, Mary and the rose-garden create a pattern echoed in the Virgin and Garden images on *Ash Wednesday* and the Garden in *Four Quartets*. Becket's home coming is a similar journey to the block and altar, a martyr's quest that goes back through Christ's crucifixion to the myth of the dying Gods. Celia in *The Cocktail Party*, undertakes the longest journey to her crucifixion among the natives, revealing the still point through the appointed burden of her work which gives a meaning to the turning

> World in which the others exist. ...*The Waste Land* has both those who 'go south in winter' and those who went on a journey, one of whose archetypal forms is the quest of the Holy Grail: Christ, Buddha, Moses, and the 'dying Gods'. All these journeys were quest ending in cities, deserts, mountains like Calvary or under the Bodhi Tree all of which were blocks and altars in the sense that they were a setting for ritual sacrifice.[41]

We clearly find that Eliot's all important images from the archetypes of transformation and rebirth are a process through which the details of his earlier poetry reappear transformed as in the Shakespearean metaphor: 'Those are pearls that were his eyes'. Moreover, we find that Eliot finally believed in the Christian myths of Incarnation, Initiation, Exile, Fall, the Holy Grail, the ritual sacrifice etc. Even these words (such as Incarnation etc.) carry so much importance for him that they are charged with a whole racial experience. These words become myths through his poetic power.

Let us turn to images of forgetfulness (a state of ignorance). It is due to the operation of Maya on man's mind. Lord Krishna declares in the *Gita*, that His Maya is intricate and impregnable. Only those people who are endowed with divine knowledge through the application of Yogic exercises and having still communion with the Almighty, can transcend the thwarting limits of Maya. It keeps us away from the divine spark and gets us lost in vain pleasures and illusions, various degrees of unreality and hallucinations:

> 'Sterility' in *The Waste Land*, means lack of will power, lack of a sense of the purpose of life and lack of a sense of direction. To the people of *The Waste Land*, life has become a purposeless living, a drab dragging on, cheerless and dull. ....They resent anything that gives or promises to give nourishment to life. ....The entire poem is as Cleanth Brooks remarks, built on an interplay of and contrast between these two kinds of life and two kinds of death. A sterile life leads to a sterile death and a vital life (meaningful and purposeful) leads to fruitful death. ...The journey (of Parsifal) begins somewhere in Europe and ends somewhere in the Himalayan region on the banks of the Ganges.[42]

Marie, a highly sophisticated, polished, smooth and routined lady, speaks in a kind of reverie. She is a German princess, enjoying the comforts of the body merely. Madame Sosostris is a fake fortune-teller-

aristocratic, rootless and sophisticated lady. The deflowered lady of *A Game of Chess* has become sterile as a result of excessive refinements, nervous anxieties, uncertainties, lack of will and so on. The pub women of *The Waste Land,* are sterile too because they indulge in sex for sheer lust of the flesh (Lil, typist) without any emotional involvement or the slightest feeling of love. Lil's life has been a succession of rapes. Rape is a sexual indulgence without love. Her mind connects 'nothing with nothing', it possesses no equilibrium at all. In *A Game of Chess,* sterility at the lower level of the society (among labourers, low-paid clerks, soldiers, constables and assistants) has been shown. 'Hurry up please it's time' are the words of a waiter in a pub to warn the revellers who are in no mood to depart. The call is given to make them hurry up with their last drinks and leave. It has the resonance of a prophetic warning. The women in such a pub are sexually vulgar, trivial and indulgent. The theme of *The Fire Sermon* is the sexual union without love. Free-love adventures are popular nowadays. Love has not remained a vital passion. The typist girl in this section, is thoroughly urbanized, artificialized, disorganized and rootless. The young man who indulges in sexual intercourse with her, is brought up in a thoroughly scientific, rational and secular civilization. The girl is completely indifferent to the notion of chastity. She has no moral compunction whatsoever. Love is a biological necessity to them. The Phoenician sailor, Phlebas's life was a sordid round of business activity (profit and loss) and pleasure without any spiritual elevation. A few images of their self-forgetfulness can be placed below to make the point:

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain: we stopped in the Colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar Keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's,
My cousin, he took me out on a sled,

And I was frightened. He said, Marie
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.
I think we are in rats' alley
The typist home at teatime, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the Sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.[43]

Prufrock's mind has two distinct parts—two selves, tussling with one another. He is completely incapable of action. He is also unable to come to a decision about love or for that matter, about anything. His life is a meaningless pattern, endlessly repeated everywhere. He is afraid of sexual encounter. He lacks in sexual potency. His mind is divided between sense and feeling. He cannot bring thoughts and emotions together and is inextricably caught in irresolutions. He suffers from a 'dissociation of sensibility'. Some images may be examined here:

When the evening is spread out against the sky,
Like a patient etherized upon a table;
The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes
When I am pinned and wriggling on the wall,
I should have been a pair of ragged claws
Scuttling across the floor of silent seas.[44]

The fog, the smoke, the etherization, the rats' alley, 'pinned and wriggling on the wall' and 'a pair of ragged claws scuttling across the floors of silent seas'—all these images signify the deluding affect of Maya and the bringing about of a state of Self-forgetfulness, disjointedness and fragmentedness.

Gerontion has also failed in sex. In his memory floats the memory of a woman who could not excite him to passion, for passion in him was destroyed by 'inquisition', that is, over-intellectualization or repression. The main theme of the poem is the examination of contemporary sterility, sickness and barrenness. Gerontion leads a life of total inaction. Corruptions of modern civilization are reducing life to a routined but drab, meaningless stretch of days. The entire way of living and the sexual

relationship have been commercialized and corrupted reducing Gerontion to a sterile, abstract figure, cut off from his surroundings, a mere stream of idle thoughts. The civilization is rotten both at the top and bottom. He is in a state of ignorance and delirium effected by Maya, having no sense of reality:

I an old man,
A dull head among windy spaces.
These with a thousand small deliberations
Protract the profit of their chilled delirium,
Excite the membrance, when the sense has cooled,
With pungent sauces, multiply variety
In a wilderness of mirrors,
And an old man driven by the Trades
To a sleepy corner.
Tenants of the house.
Thoughts of a dry brain in a dry season.[45]

Burbank and Bleistein are both victims of Volupine—the fox-like predatory woman suggesting the gross enchantment of Maya—whether one possesses her (Burbank) or loses her (Bleistein). In fact, all these women are proliferations from the seminal image of Maya—the enchantress. *The Hollow Men* presents a closed World. It is starkly gloomy, dark and filled with horror with no redeeming feature, no hope, no meaning. The situation is paralyzing. It is a state of isolation from the divine order. The images used in this poem are simply disconnected:

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voice, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rat's feet over broken glass
In our dry cellar.[46]

The word 'shadow' used thrice is of much importance. It is the operation of Maya that paralyzes the will of modern man. It renders any right action impossible and incapacitates man. Man loses 'kingdoms'. He loses salvation for he takes the materialist, secular turn. He changes into

a devitalized and dehumanized human being. Dr.Arnold Toynbee's declaration of the Indian way of Salvation as the most tested, spiritually elevated one, has influenced Eliot's mind deeply. Eliot, in his later poetry, is aspiring for spiritual resuscitation and enlightenment which is the heart of Indian scriptures.

The earlier poetry is predominantly dramatic whereas the later poetry is mainly lyrical, echoing Christian mythology. His later poetry sheds off all the surface incrustations and becomes brilliantly transparent without losing the beauty of texture. One notices a sea-change in Eliot's technique, style, diction and versification. Style is simple and direct. Thoughts are religious and mystical. The atmosphere is sunny and bright in sharp contrast with the dingy and foul-smelling atmosphere of the early poems. The images used, are poetic and beautiful, drawn from nature—the rose, the lotos, the garden, the fountain, sunlight, juniper tree, sea, sky etc. The three stairs of *Ash Wednesday* are greatly thought-provoking. On climbing the first stair, the awakened man thinks of himself in human shape. On the second stair, the image of gloomy old age and its curse forces the climber to relinquish the life of the flesh, and on the third stair, he relinquishes the sensual perceptions completely like a Buddhist or an ascetic. He succeeds in resisting all temptations of the flesh, the World and the devil and finally resigns himself to the will of God. The poem depicts the struggle of the human soul trying to work out its own salvation. We can cite some images to make the point:

Why should the aged eagle stretch its wings?

I renounce the blessed face (of beloved).

Under a juniper tree the bones sang, scattered and shining we are glad to be scattered.[47]

The poet like an Indian ascetic or seer, liquidates his flesh, dissolves his gross 'self' and completely turns away from the vain pleasures of the World. The tension is over and he gets attached to the spiritual vision.

In *The Four Quartets* some of the images are very complex. They have become symbols at some places. As Grover Smith notes:

> The rose-garden is a symbol of the moment drawing all times together and of the movement eternally here out of time, that is the moment immediate to God. 'Garlic and Sapphires' recall the mortal sins of gluttony and avarice. They are also symbols of the various aspects of the objective, sensuous World which surrounds us:

> organic, crystalline, amorphous. 'Echo' is the symbol of the hollow deceptiveness of vain wishes for the might-have-been. 'The call of a Thrush' is the image, signifying a moment of mystic illumination or a sense of reality and completeness. 'Bedded' and 'tree' unite manger and cross. 'The trilling wire' is the bird's cry of life. The movement of the blood and lymph, like the angles, corresponds to 'the drift of stars', to the life rising in the tree, to the quanta of light playing upon 'the figured leaf' (Childhood), and even to the immemorial hunt of 'the boarhound' and 'boar' below and 'among the stars', where they are reconciled in constellation. The flux of movement, of the turning wheel in its every aspect, becomes stillness. ...So far *Burnt Norton* has dealt with three stages in the mystical sequence: awakening, illumination, aridity (dessication) in darkness. They all belong to the same progress; in the complete mystical life, they are not alternatives but a continuous development. ...To Eliot, the theme of poetry itself 'reaches into the silence' to become contemplation of God.[48]

The key image in *East Coker* is succession, a cycle of building and decay, of growth and extinction. Nothing stands secure in time. Everything flows. This ephemerality and flux of phenomenon comes close to the illusoriness that is the essence of Maya:

> In my beginning is my end. In succession
> Houses rise and fall, crumbles are extended,
> Are removed, destroyed, restored, or in their place
> Is an open field, or a factory or a by-pass.
> Old stone to new building, old timber to new fires,
> Old fire to ashes, and ashes to the earth
> Which is already flesh, fur and faeces,
> Bone of man and beast, cornstalk and leaf.
> Houses live and die. ...[49]

The world of man like the elements is also at war. The greatest battle is waged between the destructive and the creative forces in the universe. These images indicate the raging war:

> Thunder rolled by the rolling stars
> Deployed in constellated wars
> Scorpion fights against the Sun
> Until the Sun and Moon go down
> Comets weep and Leonids fly

Hunt the heavens and the plains
Whirled in a Vortex. ...[50]

'Strong Brown God' of *The Dry Salvages* is really man's tide of primitive savagery:

> The sea is the great unfathomed reservoir of the World's dateless evolution, encroaching on ordered society and often engulfing men by reversion in its abysses. It is eternity. Just as the river clocks flow of human time, so the sea tolls the death by which each moment lapses into co-existence. By an imagery exercising a tension between opposites in *Little Gidding,* he refers to the dualism of philosophy: Pole-tropic, short-brightest, frost-fire, sun-ice, cold-heat, glare-blindness, fire-dark, melting-freezing, blossom-snow, we are aware of the Heraclitean War of elements, governing the flux of matter. Each element lives by the death of another. Fire of *Little Gidding*, is purgatorial fire or the fire of divine love (of St.John of the Cross). It is also the fire of carnal passions or Hell at some places. Most of the images used have one goal that is redemption of man through knowledge of the one in the many, the eternal in the temporal.[51] Eliot practised indifference amidst attachment and temporal existence, the humility in the prideful and unwise human race.

The themes of spiritual exploration and moments of illumination have been greatly developed in *Four Quartets*. Life has been transfigured and supernaturalized perfectly. The eternal has become the most important thing for human life along with the fullness of redemption from time within time. The timeless moments are sacraments of divine love. Out of the conquest of time and nature by man will come a total understanding of life and the achievement of that perfection which God always intended for man. Let us see some of the powerful lines of *Four Quartets,* having thrilling images in them to glimpse such rare moments of mystical illumination, shock, surprise and bewilderment:

other echoes
Inhabit the garden. Shall we follow?
Quick, said the bird, find them, find them.
Round the corner. Through the first gate,
Into our first World, Shall we follow the deception of the thrush?
Will the sunflower turn to us, will the clematis
Stray down, bend to us; tendril and spray
Clutch and cling?

Chill
Fingers of Yew be curled
Down on us? After the king-fisher's wing
Has answered light to light, and is silent, the light is still
At the still point of the turning world.
Sudden in a shaft of sunlight
Even while the dust moves
There rises the hidden laughter
Of children in the foliage
Quick now here, now, always...[52]

The poet is a victim of mirage sometimes. He achieves illusory forms of knowledge. Sometimes, he finds his knowledge unconvincing. He shifts from one mode of experience to another. In rapidity, he moves from one mystical flash to another. In the world of mystery, they have potency as well as cogency. Note these flashes:

Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning.[53]

For most of us, there is only the unattended
Moment, the moment in and out of time,
The distraction fit, lost in a shaft of sunlight,
The wild thyme unseen, or the winter lightning
Or the waterfall, or music heard so deeply
That is not heard at all. ...[54]

Eliot's deep attachment to sea-images has been occasioned by his long contact with the Pacific and the Atlantic and with the Indian philosophy as such. In the third section of *The Dry Salvages*, he palpably alludes to the fundamental Indian images where the World is repeatedly compared with the sea, man with the ship, man's journey with voyaging. The *Gita* seems to have coloured his imagination and his imagery:

Fare forward, travellers!...
At nightfall, in the rigging and the aerial,
Is a voice descanting (though not to the ear,
The murmuring shell of time, and not in any language)
Fare forward, you who think that you are voyaging:
You are not those who saw the harbour
Receding, or those who will disembark.[55]

We have already discussed these lines at length in the first section of the third chapter. According to our Indian scriptures, we are only the media through which God materializes His intentions. The fruits of our Karma are in His hands. We are only to act and suffer patiently and silently the storms and shocks of the sea (the World in which we live). We are voyagers, simply in motion. Where we shall reach is decided by the Almighty. These images are thoroughly permeated by the Indian wisdom and traditions. Eliot is preoccupied with Bradley's notions of appearance and reality. Appearance is Maya. Like the Vedantists, Eliot denies the reality of time:

> The Vedantic approach considers time and other appearances to be inexplicable entities which are not ultimately real. ...They are indefinable because they are riddled in contraditions at every level. That moment is immediately followed by another which it determines. In this way we have universal flux, characterizing the World of appearances.[56]

The past becomes irrevocable and irremediable to Harry and he is bound up with 'the burning wheel', when he pushes his wife over in the mid-Atlantic. He sees people moving aimlessly round and round. They are really in a state of ignorance and Maya. Harry is in the same state, ignorant to the reality:

> The sudden solitude in a crowded desert
> In a thick smoke, many creatures moving
> Without direction, for no direction
> Leads anywhere but round and round in that vapour
> Without purpose, and without principle of conduct
> In flickering intervals of light and darkness.
> What you call the normal
> Is merely the unreal and the unimportant
> I have been wounded in a war of phantoms,
> The things I thought were real are shadows.[57]

Like Harry, Edward (of *The Cocktail Party*) and Lord Claverton (of *The Elder Statesman*) are in hell. They are in prisons. They are in the dark. Their past is irrevocable. They are in a state of angst and spiritual bewilderment, perplexment and utter delirium, self-deceit and mental digressions:

> Edward: The self that can say 'I want this or want that'
> The self that wills - he is a feeble creature;

He has to come to terms in the end
With the obstinate, the tougher self: who does not speak,
Who never talks, who cannot argue;
And who in some man, may be the guardian.[58]

Lord Claverton: What is this self inside us, the silent observer
Severe and speehless critic, who can terrorize us,
And urge us on to futile activity,
And in the end, judge us still more severely
For the errors into which his own reproaches drove us.[59]

We may observe the corresponding images in the *Mundakopanished:*

Dwa suparna sayuta sakhaya samanam vriksham parishswajata.
Tayeasyah pippalam swadwatyanshrannaya obhichakahiti.[60]

(Tr. There are two birds (first is creature and second is soul) who live always together: like friends, on the same tree (World). The first one consumes fruits of Karma with interest and the second one only watches from a distance.)

This soul is self. When it is purified, it becomes one with the Impersonal or Universal self. It is 'the guardian', 'the silent observer' and it controls all organs of man's body and mind. In the *Kathophished*,[61] body is the chariot; self or soul the man occupying his seat on it: intellect the coachman; and mind, the bridle; sense-organs and mother organs the horses; and objects of sensation and pleasure, the ways on which the horses will trample upon. In Indian scriptures, human life has been viewed as a journey through space and time. The journey is in perpetual motion—in the before-life, in the present life and in the after-life, in a series of births, deaths and rebirths. It is within the flux—we are making progress through our actions. The journey-image is the most prominent in Eliot. Parsifal, Celia, Harry, Agatha, Magi and even the poet are tourists going on a long visit for their 'redemption', 'round and round the circle'. They suffer on thier way to Illumination. Mary, Burkank, Bleistein, Gomez, and Peter Quilpe are globe-trotters, and materialists. They move for commercial as well as sensual advantages. They walk 'round in a ring' like ignorant human beings, uncontrollable, netted in webs of Maya, in illusions and in confusing multi-levelled appearances. Their circles are like mazes. They have been divorced from reality, and a sense of the Ultimate Reality to which life coheres meaningfully.

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5

ARTICULATE PATTERNS

I

Enquiry has already been made into the channels through which Eliot assimilated the major Indian traditions shaping his sensibility—Patanjali, *Bhagvad-gita*, Buddhist thought and Vedic-Upanishadic-Puranic ideas. We have traced their assimilations and subtle metamorphoses. These traditions have been deeply absorbed in his sensibility. We have seen that they not only operate in his conscious reference to them but are also embodied in his attitudes, images and idioms.

In the First Chapter of this thesis, examination was made in detail of the atmosphere of Transcendentalism of Emerson and others in the U.S.A. and the effects of Tagore's and Vivekanand's visits on this ethos. We focussed our attention on the pioneering works of K. Smidt, H. Howarth, S. Bergsten, H.E. MacCarthy, D. Ghosh and P.S. Shastri. They encouraged interest in the Indian aspects of T.S. Eliot. K. Smidt, S. Bergsten and others in their searching and penetrating analyses, undoubtedly proved that Eliot was palpably and considerably influenced by the major Indian traditions. They referred to his myths, allusions, philosophical ideas and verifiable borrowings from Indian scriptures, Indian religions and philosophical treatises.

It was established that Eliot went deep into Buddhism. 'The Fire Sermon' of *The Waste Land* and Reilly's statement, '...work out your salvation with diligence' the themes of impermanence and suffering, his best efforts in keeping himself away from desires, and the subtle analyses of Buddhist influences on his personality and mind by Shastri, Smidt and others; all these prove him cultivating the Buddhist view upto a point. Detachment is the core of Buddhism and Eliot's vision. In both, there is

a deep awareness of the Ultimate Reality and all pervasiveness of impermanence and suffering. Both believe that miseries are due to the particular abnormalities of temperament and mainly due to the deeper and universal design of human misery and bondage. Both realize that suffering and impermanence cannot be negated; they can be transcended in the midst of birth and death and within the flux of time. Detachment and compassion are of supreme value to both. Both believe that any path to any goal, must be an individual path. It can be seen that most of these notions with a little modification here and there can be brought close to the *Gita*.

In the later phase of his literary career, Eliot turned towards Hinduism and its basic presumptions. Eliot's direct poetical references are actually few in number (such as 'Da' in 'What the Thunder Said') but they are important at least in the sense that they cannot be brushed aside as accidents, errors or inconsistencies. The basic ideas of Hinduism such as the laws of Karma; of Predestination; the nature of Brahma as light; re-incarnation, Kala and Mahakala; Shabde Brahma; World as ocean; mystical illumination have systematically charged his works. His thoughts are deeply coloured by the *Upanishads*, the *Gita* and Patanjali's *Yoga-Sutras*. He was always pre-occupied with appearance and reality, the Bradleyan problem linked to operations of Maya and Ultimate Reality. Patanjali's yogic exercises and theories of past and predetermination influenced his vision. The fundamental concepts of time and timelessness related to each other, World related to the Absolute, are Indian and they influenced Eliot considerably. Considering God as light is the Upanishadic tradition. 'The still point', 'dance', time, the involved but sure working of fate, ideal state of spiritual liberation and subjection of the human frame to the divine: these subjects have been seriously contemplated upon by Eliot quite in the Upanishadic-Vedic tradition.

In the Second Chapter, we discussed at length Patanjali's important contributions to Indian philosophy and his Sophist School led by Yagyavalakya, a noted philosopher of India. Eliot follows some of Patanjali's prescribed ways to attain perfection and illumination. Patanjali's Samadhi transcends time and so does Eliot's mystical spiritual journey. Patanjali has deeply influenced Eliot's theories of past Karma, cycles of births and deaths and time in perpetual states of flux or change. Patanjali's serious yogic exercises such as introspection, concentration, breath-control, turning away from earthly pleasures, and detachment,

have profoundly influenced Eliot's sensibility and craft. An important experience in his poetry is the renunciation of the life of the flesh foregoing all attachments and losing fleshly existence in a wink of the Absolute. Patanjali's 'concentration' plays a pivotal role in composing great pieces of art. Patanjali's 'economy, precision and relevant intensity' (Andrews), subtlety and sonority of expressions greatly influenced Eliot's style, idiom and linguistic texture as a poet and playwright.

In the Third Chapter, we analyzed in detail the basic concepts such as *esthitapragyata, prarabdha, Sanskar, Karmachakra* and re-incarnation, *Brahma* as light, *Ashwattha* Vriksha as World and lotos as the symbol of detachment in the *Gita* and their profound influences on Eliot's sensibility and craft. In fact, the notion of impersonality in art was progressively defined by Eliot in a way that tends to merge the objectivity of art with the detachment of the spirit or mind. We have scrutinized major and minor poems (leaving a few which show no influence of this kind) and plays, showing the subtle influence of the *Bhavad-Gita* operating in these. We draw an interesting parallel between *Four Quartets* and the four most important yogas of the *Gita*—Dhyanayoga in *Burnt Norton* (Air), Karmayoga in *East Coker* (Earth), Gayanayoga in *The Dry Salvages* (Water) and Bhaktiyoga in *Little Gidding* (Fire) and drew some conclusions of importance in the light of the Indian scriptures, especially the *Gita*. The *Gita* is conspicuously there in *The Dry Salvages* (Section-III). The references to the *Gita* have come naturally to him as a part of his own system. Eliot seems to have thoroughly imbibed the main teachings of the *Gita*: 'fare forward': right, disinterested action. We have also analyzed in depth the images of 'lotos' and 'moving tree' in the light of the *Gita*. 'Moving Tree' of Eliot is Aswattha Vriksha of the *Gita* as well as the Kalpa-Taru of the *Puranas*. His experiences of delusions (Maya) and his spiritual quest have been greatly influenced by the *Gita*. We have also examined in detail Eliot's quest for significance and his identification with the quest and his nostalgia for the past and his journey as a myth to return to the roots in ancestral traditions. That Eliot has appreciated the *Bhagvad-Gita* '...as the next greatest philosophical poem to *The Divine Comedy*...' is of great relevance in the light of these influences.

In the Fourth Chapter, Eliot's use of myths as the symbolic complexes of 'vanished mind' has been examined both in the light of his concern with certain primitive myths and rituals as well as with the *Vedas*, the *Upanishads* and the *Puranas* which have presented eternal intuitions

in the form of myth. Eliot employs the mythical method in manipulating a continuous parallel between contemporaneity and antiquity, contrasting the dismal present against the glorious past while showing the sameness. We have analyzed in detail the myth implied in 'Da' ('What the Thunder Said'), relating it to the myths of Indra and Vritra, Dadhichi and Bhagirath. The purpose of myths in Eliot is to counterpoint the idea of singleness and unity against multiplicity, order against chaos, one against many, eternity against time. In these, he really fits into the tradition of the *Upanishads*. The most significant image of 'wheel' has been analyzed in some detail in the light of the views expressed by Shastri, Smidt, D. Ghosh and Bergsten. The philological analysis of the root 'Da' is shown to point to a complex of social-linguistic-cultural roots that is clearly one of the oldest concerns of man. A list of images of Indian origin and influences have been presented, such as images of water (Ocean, river, ship, sailor, sea journey), ignorance and Maya (shadow, smoke, fog, mirror, mirage etc.), images of desolation, sexual desire (carnality) sterility, images of sensual and spiritual women images of dust, lotos, light, stair-case, fire, moving tree, rocks, rose-garden, great snake (Sheshanag) and images of mystical illumination, profound religious apprehension and time (Kala and Mahakala). We analyzed the two selves of Profrock and selves of Harry and Edward in the light of the *Kathopanishad* and its image of two birds (creature and soul, sufferer and watcher). We presented an analysis of the images from the archetypes of rebirth, transformation and ancient myths of the Holy Grail, Initiation, Exile, Fall and ritual sacrifice in the light of studios made by the *Images of Journey in Eliot's Poetry*. We attempted to study the ambivalent images of scattering of bones, rose-garden, echoes, thrush, bird, garlic and sapphires, sun-light, Yew, King-fisher, boarhound etc., in the light of contributions made by Grover Smith. The themes of spiritual journey and exploration, moments of illumination, supernaturalizing and transfiguration of life through suffering and awareness and the full attainment of redemption from time within time, have been developed in all his works through the application of certain myths, symbols and images.

II

It is now proposed to probe into other minute Indian influences, which have shaped his sensibility and to which very little attention is paid generally on account of the assimilations and metamorphoses almost imperceptible. We shall analyze in detail the image of Tiresias and the

immortality and transmigration of souls in this context; Eliot's concept of the state of bliss or perfection as the pattern of timeless moments, palpably influenced by Hindu and Buddhist mystics; his role like an Indian philosopher having key intuitions of cosmic significance and his assimilation of those to his own quest; his role as the editor of *The Criterion* from 1922 to 1939 in extending a lively interest in India and publishing *Ten Principal Upanishads* by W.B. Yeats and P. Swamy and other books by Faber and Faber of which he was a director.

Again we shall analyze the extent of dissemination of the Indian heritage in Eliot's sensibility examined through style and idiom. How have his style and idiom, his medium and his accumulation of experience, been influenced by the writings of ancient sanskrit poets, seers and sages? How have his rhythmical, lyrical and musical patterns and intensity, visual impression, 'auditory imagination' and scheme of imagery, been influenced by the potent language of Sanskrit literature and Indian philosophy? We shall also probe into how Bradley, Dante, Lancelot Andrews and others influenced his style and idiom and how these fitted into the Indian influences. We shall see how successfully Eliot caught the rhythm (composed of internal rhyming, repetition, onamatopoeia, alliteration, musical structure, lucidity, precision, totality of vision, predominance of nasal as well as soft sounds), the echoes and the musical patterns of Sanskrit poetry in his plays and poems:

> Eliot's Tiresias's note may be brought forward as evidence favouring the theory that *The Waste Land* consists of a series of rebirths.[1]

The Indian scriptures firmly believe in several births or deaths, in the transmigration of souls, in metempsychosis. The meeting of Tiresias and Stetson on London bridge is not only a compression of time but owes much to the notion of a possible recalling of previous lives, Tiresias is, at once, a relic of the past and an inhabitant of the present, a detached spectator of contemporary history and the depressing spectacle of modern humanity: a man with superior insight. He lays emphasis on the necessity of purifying the sinner's soul through suffering as the sole way to illumination and salvation. Having been everywhere, having been man and woman, carries a sense of the Indian sage achieving a detachment precisely through recalling all that he has been. He probes into the strange disease of criminal complacency which is mistaken for health and his vision pierces through this thin veneer of complacency. Like an Indian philosopher, he watches and observes things from a distance. London is unreal to him—an illusion indeed in philosophic language. He reminds

humanity of 'the roots'. He is a visionary, a seer and a silent watcher like the Upanishadic rishi and like the Rock of *Choruses from the Rock*. He transcends time like a human soul and works as a link between the past and the present.

Eliot's conception of the state of bliss as the pattern of timeless moments is undoubtedly supported by Christian as well as Hindu and Buddhist mystics. Purification by fire is as much a Hindu symbol as one from Dante. He believes in the discipline and training of emotions by concentration and askesis and it takes perhaps a lifetime. He regarded divine revelation as an act of grace. His vision of the rose-garden bathed in sunlight and of 'the still point' are really visions of Reality. He takes the Catholic position and lays emphasis on the need of the individual to perfect his own soul even if it entails physical isolation from the society of men and devotion to a seemingly inactive life of contemplation and to Incarnation, perfection of the human will and religious discipline, penance, confession, purgation and communal worship. The union of Yoga and Bhoga is a base of Indian philosophy which Eliot finally expressed in figures of the blending of rose and fire, time end eternity, guilt and grace. In 1946, however, Eliot gave a broadcast in which he spoke of Charles Williams as 'a man who was always able to live in the material and the spiritual World, at once a man to whom the two Worlds were equally real because they are one world.'[2] ...This single observation is of paramount importance. In *East Coker*, Eliot is concerned with the antithesis of pattern and chaos and with a further exploration of the way down through renunciation and suffering and darkness. According to Dr. Gopinath Tiwari, Hindu religion is philosophical and agnostic. Eliot had studied Indian philosophical works and the Buddhist literature. His poems stand within the framework of a very complex ideological context. This context has explicit Indian strands which cannot be neglected. His Indian references are organic parts of a larger whole. Eliot points out that:

> 'the meaning of a poem may be something larger than its author's conscious purpose, and something remote from its origins.'[3]

He is not as a critic remarks:

> concerned with developing an intellectually and systematic world view of any kind, Eastern or Western. Although ably trained in formal philosophy, Eliot's mentality is that of the poet and the artist. He is not concerned with system, with proof, with demonstration; rather he is concerned with exploiting and giving expression to an

emotional or spiritual vision, embodying it in all its particularity and immediacy in an individual form.'[4]

Systematic philosophies express emotional visions that grow out of key intuitions which are real and of cosmic significance. The philosopher and the poet have the same intuitions:

> The problems of man's relationship both to time and eternity within the context of the fact of human bondage and the possibility of human freedom—is absolutely universal and has been given expression in the philosophical and religious traditions of both the East and the West. The problem is at the core of *Four Quartets* but it is also to be found in Spinoza's *Ethics* and Buddha's *Fire-Sermon*, in the Writings of St. Augustine, and in the *Bhagavad-Gita*, in the *Sermon on The Mount* and in the *Brihadaranayak Upanishad*.[5]

Eliot turned towards Indian philosophy for wisdom, insight and revelation, for a deeper communion with God, for integration and transformation of life. In *Four Quartets* his religious strivings find fulfilment in the deeper design. The five-fold structure of *The Quartets* has been analyzed by C.K. Steed in the following lines:

(1) The movement of time in which brief moments of eternity are caught.

(2) Worldly experience, leading only to dissatisfaction.

(3) Purgation in the World, divesting the soul of the love of created beings.

(4) A lyric prayer for or affirmation of the needs of Intercession (prayer).

(5) The problems of attaining artistic wholeness which become analogues for and merge into the problems of achieving spiritual health.[6]

Other scholars observe:

It is as though his Christian faith were grafted on to a basis of Hindu Philosophy.[7]

And,

Throughout *The Quartets*, the poet seeks assurance that religon can fortify man against the most seductive of earthly delights and against the most potent instruments of despair.[8]

Irving Babbit, one of the great scholars of oriental philosophy, provided Eliot the most powerful, formative experiences including those of Indian tradition. It is primarily due to him that Eliot turned towards Buddhist thought and other significant elements in oriental literature. In *The Pensees of Pascal,* Eliot declares that Pascal's receiving of illumination from God on November 23rd, 1654 is of great importance. A great French mathematician, Pascal '...had the knowledge of worldliness and the position of asceticism, and in him, the two are fused into an individual whole.'[9] This is obviously the Indian blend of Yoga and Bhoga as in the lotos, the Indian ideal of Nishkama Karma and the Upanishadic blend of the two birds—one eating, the other watching. It is also the Indian ideal of *Purushartha* striving for perfection of the body and the soul: dharma, artha, kama, moksha. His passionate Craving for God makes him unique. Eliot commends Pascal to:

> ...those who doubt but who have the mind to conceive, and the sensibility to feel the disorder, the futility, the meaninglessness, the mystery of life and suffering, and who can only find peace through a satisfaction of the whole being.[10]

Eliot is thoroughly religious in sensibility. He believes that the greatness of literature cannot be judged by literary standards only. It must be judged by ethical and moral standards as well. He stoutly believes that:

> The artistic sensibility is impoverished by its divorce from the religious sensibility, the religious by its separation from the artistic. ...Aesthetic sensibility must be extended into spiritual perception, and spiritual perception must be extended into aesthetic sensibility and disciplined tests before we are qualified to pass judgement upon decadence or diabolism or nihilism in art. To judge a work of art by artistic or religious standards, to judge a religion by religous or artistic standards should come in the end to the same thing.[11]

Is this not in the tradition of Indian aesthetics that blends beauty and truth, idealizes the bliss of art that is, at bottom, *Brahmananda*? The artistic sensibility and the religious sensibility combined in him to produce a new form, new colour, new life, new music and new art. He regarded 'moral integrity' as the sine qua non of literature. Like Pascal, he was well aware of the seamy side of human life and the need of '...a satisfaction of the whole being'. To him, literature of all the nations of the world is to be viewed as an organic whole.

Eliot praised Shakespeare, Baudelaire and Dante for struggle and suffering which they used as experiences to achieve design of beauty. They have made the profoundest and the most sombre studies of humanity. They represent the whole man. Dante's simplicity (revealed in clear and visual images), peculiar lucidity, intelligibility and use of a very few metaphors, have impressed Eliot inexpressibly. His language is a perfection of the common language.

> Dante's *Vita Nuova* ... is a very sound psychological treatise on ...sublimation. It belongs to 'Vision literature', but its philosophy is the Catholic philosophy of disillusion—the transition from Beatrice living to Beatrice dead, rising to the Cult of the virgin, seems to me to be his own.[12]

One can notice how strongly Eliot practised the virtues of creation, transformation, sublimation, concentration and mystical visions of far-reaching spiritual significance under the guidance of these literary models. These virtues are thoroughly Indian in nature.

Eliot admired the modesty of Babbitt and his wisdom. Wisdom is something higher than knowledge. Bradley had a large share of wisdom which, according to him, comprises... 'scepticism and uncynical disillusion'.[13] Philosophy without fostering wisdom, is vain. The blend of experience, knowledge and wisdom in philosophy and poetry provides a '...perception of an order in life, by imposing an order upon it.' His enumeration of six qualities of the 'classic'—such as *maturity of mind, maturity of manners, maturity of language, perfection of common style, comprehensiveness* and *universality*—is of great importance. Comprehensiveness and universality are to be appreciated in Eliot as a poet and philosopher which derive partly from Indian aesthetics and metaphysics. *Viveka* is the pivot of Indian thought and culture. The *Upanishad* proclaim of universal vision:

> Ekamavadwitiyam[14]
>
> (Tr. One is He, unequalled.)
>
> Sarva Khalvidam Brahma[15]
>
> (Tr. All things are in reality, Brahma.)

Again, 'Krinvanto Bishwamaryam' or 'Basudhaiva Kutumbkam' of this Indian tradition emphasizes sense of universality, breaking of all narrow bounds. These are at the core of Eliot's works, manifested more

clearly in his later writings where he enlarges his sense of tradition to that of the race itself.

As the editor of *The Criterion*, a quarterly review, he extended the range of familiarity with India. A writer's creative work is like a mirror reflecting his own mind; likewise, an editor's attitude is reflected in the materials he selects for publication in his journal or magazine. He was its editor from 1922 to 1939. Eliot gathered the best contributions of the European authors and presented them in English. He, thus fostered a sense of European tradition and culture:

> One of the main distinctions of this high-brow quarterly was its elaborate book-review section. From the contributions in *The Criterion*, we can arrive at the third phase of Eliot's interest:

(1) Stanley Rice	-	'Alcestis and Savitri' A suggestion Vol.I, No. 4, July, 1923, pp. 385-401.
(2) E.M. Forster	-	'Pan', Vol. I, No. 4, July, 1923, pp. 402-409.
(3) May Sinclair	-	'Jone's Karma', Vol. II, No. 5, Oct. 1923, pp. 43-56.
(4) E.M. Forster	-	'Passage to India', Book Review, by I.P. Fassett, Vol. III, No. 9, Oct, 1924, pp. 137-139.
(5) Stanley Rice	-	'Hindu Music', Vol. IV, No. 3, June, 1926, pp. 538-551.
(6) Katherine Mayo	-	'Mother India', Arthur Mayhew: The Education of India, Book Review by K.De B. Codrington, Vol. VI, No. 6, Dec. 1927, pp. 559-564.
(7) Khub Dekhta Age	-	'India Tomorrow', Book Review, unsigned, Vol. VIII, No. 3, March, 1928, p. 285.
(8) John Gould Fletcher	-	'East And West', Vol. VII, No. 3, June, 1928, pp. 295-305.
(9) Sirdar Ikbal Ali Shah	-	'The Meeting of the East and the West', Vol. VIII, No. 4, June - 1928, pp. 306-324.

(10) Saval Himand	-	'Living India'
Earnest F. Neve	-	'A Crusader in Kashmir'.
Robert Smith Wilson	-	'The Indirect Effects of Christian Missions In India.
Arthur Mayhew	-	'Christianity and the Govt of India'. Book Review by K. Deb Codrington, Vol.VIII. No, 33, July, 1929, pp. 356-358.
(11) Mahatma Gandhi	-	'Mahatma Gandhi : His Own Story', Edward J. Thomson: 'The Reconstruction of India'. Sir John Simon: 'Two Broadcast Talks to India'. Reviewed by K.Deb Codrington, Vol. X, No 39, Jan. 1931, pp. 356-358.
(12) R.K. Yojnik	-	'The Indian Theatre, its origins and its later developments under European Influence', Book Review by K. Deb Codrington, Vol.XIII, No, 52, April, 1934, pp. 523-524.
(13) W.B. Yeats	-	'Mandukya Upanishad' - Vol. XIV, No, 57, July, 1935, pp. 547-559.
(14) Irving Babbitt	-	'The Dhammapada', Book Review by Philip & Richards, Vol. XVI, No. 62, Oct. 1936, pp. 723-728.
(15) Betty Heimann	-	'Indian and Western Philosophy' - A Study of Contrasts, Book Review by T.W., Vol. XVIII, No. 68, April, 1938, pp. 588-591.
(16) H.G. Rawlinson	-	'India' Book Review by Ronald Duncan, Vol. XVII, No. 69, July, 1938, pp. 775-777.

It is significant that Eliot provided so much space for a country and a culture so remote from himself, both physically and emotionally. Unless he had a lively interest in India he certainly would not have selected these

writings through which India could be seen from so many different angles.[16]

Sinclair's story *Jone's Karma* deals with Karma and its effects. She respected Tagore and his mysticism. Her story affected Eliot's *The Dry Salvages* and *Little Gidding* to some extent. The Guru tells the story, highlighting the basic issues of Indian philosophy such as Karma, Predestination, free will and bondage, importance of right choice and moment of death and attainment of detachment as the way to Nirvana. John Gould Fletcher's *East and West* and Sardar Ikbal Ali Shah's *The Meeting of the East and the West* defended the East on a convincing basis.[17]

One can notice the important remarks of Howarth in this context:

> Stanley's *Alcestis and Savitri* was the original sources of *The Cocktail Party*. Rice showed resemblance between Alcestis and Savitri on the mythological, anthropological level. It correlated two of his warring interests: The Attic and the Indic.[18]

The myth of Alcestis is a Greek one. Alcestis, the most beautiful of Pelias's daughters, was marriageable. Pelias, the King, put some rigorous conditions, to save his political position, for the man who wanted to marry her. The condition was that the man should yoke a wild boar and a lion to his chariot and drive them around the race-course. Admetus, King of Pherae, summoned Apollo and Horacles lent him a hand to fulfil Pelias's hard conditions. Admetus fulfilled them but he forgot to offer the customary sacrifice to Artemis before marrying Alcestis. Artemis punished him. He found in the bridal chamber, not Alcestis, but a tangled knot of hissing serpents. Apollo intervened and settled the matter. The sacrifice was offered immediately. Artemis made a promise: Admetus's death would come, but he would be spared. The fatal day of Admatus came. Hermes summoned him to Tartarus. Apollo gained a little time for Admetus by making the Three Fates drunk and thus delayed the fatal moment. Admetus ran to his old parents asking them to surrender to him the butt-end of their existence. They refused:

> ...saying that they still derived much enjoyment from life, and that he should be content with his appointed lot, like everyone else. Then for love of Admetus, Alcestis took poison and her ghost descended to Tartarus, but Persephone considered it an evil thing that a wife should die instead of a husband. 'Back with you to the upper air' she cried. ...Some say that Hades came in person to fetch Admetus and

that, when he fled, Alcestis volunteered to take his place, but Heracles arrived unexpectedly with a new wild-alive club, and rescued her.[19]

The essence of this Greek myth on which the play *Alcestis* of Euripides is based, is the return of life after death. It is the myth of regeneration and resurrection. Both Admetus and Alcestis come alive after death due to some divine intervention. Alcestis played a great role in restoring life to her dying husband. It was she who foiled the schemes of Hermes and Hades. It was she who pushed back Admetus's death. With the help of Apollo, she saved Admetus's thread of life from being snapped and lopped off. The Indian myth of Savitri is of far-reaching importance in this respect. In the southern region of Kashmir, the King, Ashwapati reigned and Savitri was his most beautiful daughter. He sought for her a bride-groom painstakingly but miserably failed. At last, he empowered Savitri to select a bridegroom for herself. One day, she was going in a chariot. She saw a young man and decided to marry him. He was the son of blind parents. In the past, his father Dyumatsen was also a King of Shalya. The marriage was fixed. Narad arrived and told Savitri that the young man, Satyavan was to live for only one year in the world. Savitri did not budge an inch from her pious promise. She started serving her father-in-law and mother-in-law and praying god for Satyavan's longevity. The fatal day came; Satyavan died of serpent-bite and Yamaraj, the God of Death, arrived to fetch his soul. Savitri, by her wonderful spiritual powers, followed Yamaraj. Yamaraj bestowed upon Savitri many boons and ultimately returned back the life of Satyavan to her. This myth is superior to the Greek one in grandeur and glory. It is Savitri that made possible Satyavan's regeneration and resurrection. Savitri's pious devotion conquered death. *The Cocktail Party* transforms Alcestis and Savitri to Celia, merging their miracle of regenerating the dead both with that of the consorts of Frazer's 'dying Gods' and with resurrection and redemption affected by Christ's crucifixion and 'harrowing of hell'. To the redemptive and resurrecting power of Savitri is added the notion of sacrifice.

Now, we shall present a brief analysis of the Upanishadic influences of Eliot in the light of *The Ten Principal Upansihads* translated by W.B. Yeats and P. Swamy. The *Upanishads* are full of grand passages and striking phrases from those ancient sages and seers who have left us some of the profoundest reflections ever made upon the nature of Brahma, knowledge, self and other serious issues of human life and the mundane

world. The East always stressed the most pressing need for satisfying the whole man. These Upanishads are linked up with the *Vedas:*

> Upanishad is doctrine or wisdom (literally 'At the feet of', meaning thereby 'At the feet of some Master') the doctrine or wisdom of the *Vedas.*[20]

We have analyzed in some detail Eliot's preoccupation with past and Karma in the third chapter. The *Bhagavad-Gita* and Patanjali's *Yoga-Sutras* have shaped his basic concepts. *The Upanishads* have also greatly assisted the definition of such concepts:

> Om Kratosmara Kritam Smara Krato Smara Kritam[21]
>
> (Tr. Remember past deeds. Mind! Remember past deeds; remember Mind! Remember.)
>
> Having remained in his body till all his Karma is spent, he is joined to Himself.[22]

The explanation of these lines is offered by P. Swamy thus:

> Whatever his conduct and character in one life, he has it in his next; if good in one, he is good in another; his good Karma makes him good, his sinful Karma makes him sinful.[23]
>
> Self goes where man's mind goes. Whatever his actions in this world, he enjoys their reward in the next, that over he returns for an action's sake.[24]
>
> When their Karma is exhausted, they return to air, from air to wind, from wind to rain, from rain into the earth where they become food, where they are offered as sacrifice to the fire in man; offered as sacrifice to the fire in woman; then they are born again. Once more they rise, once more they circle round.[25]

These images of cycles of earthly life have been obviously framed into *East Cocker*. We already know that Patanjali's *Yoga-Sutras*, the *Bhagavad-Gita* and the *Ten Principal Upanishads* were put into English by P. Swamy and W.B. Yeats and were published by Faber & Faber, London in 1937. Their beautiful rendering influenced the idioms and style of T.S. Eliot in his later works : mainly *East Coker* (1940), *The Dry Salvages* (1941), *Little Gidding* (1942) and plays (other than *The Confidential Clerk*). At first, one can notice the ideas of *The Upanishads*, reproduced and echoed in Eliot's poetry and plays:

O dark dark. They all go into the dark.[26]

Andham tamah provishanti yaavidyamupasata
Andham tamah pravishanti yaasambutimupasate
Tato bhya eva to tama ya u sambhutyamratah.[27]

(Tr. Those men are stumbling through darkness who worship knowledge.)
Those men who worship destructible Gods-pitars, stumble through darkness.
Those who worship immortal spirit, stumble through greater darkness than the former ones.
The river is within us, the sea is all about us,[28]

Sa yathama nadyah syandmanahsamudrayanah samudram prapyastam gachchhanti bhidyata tasam namerupa semudraa styam prochayata.[29]

(Tr. When rivers mingle with the sea, they lose their names and shapes and people speak of the sea only.)

Here, river is man's self or soul which is within his heart; and sea is universal self or Brahma which is (in the Upanishadic phraseology) intangible, formless, deathless, endless, undecaying, unchangeable Reality.

The *Upanishads* always grapple with the major issues of death and immortality. The *Upanishads* belong to the immortal branch of learning—Brahmavidya which helps man conquer death. Nachiketa in the *Kathopanishad* grapples with this problem and mounts beyond birth and death. All the *Upanishads* ordain that God controls the divine process of death and the working of the sun, moon, cloud, fire, wind etc. The man who attains Him, enters immortal life and is never born again. The man who misses the goal, makes ceaseless journey, circling round births and deaths. When a spiritually awakened man dies, '...his speech merges into mind, his mind into life, his life into light, his light into the one Being.'[30] The major wise suggestions and spiritual lessons of the *Upanishads* can be noted in these three lines:

Om asato ma sadgamaya?
Om tamso ma Jyotirgamaya?
Om mrityo ma amritamgamaya?[31]

(Tr. God, Lead me from the unreal to the real!

Lead me from darkness to light!
Lead me from death to immortality!

In the *Brihadaranayak Upanishad*, there is a long discussion on self and attainment of immortality between Yagyavalkya and Maitryi. First, Eliot's preoccupation with death-theme can be noted:

...the communication

Of the dead is tongued with fire beyond the language of living.

...Ash on an old man's sleeve
Is all the ash the burnt roses leave.

This is the death of air.

These are flood and drouth
Dead water and dear sand
The parched oviscerate soil
Gapes at the vanity of toil,
Laughs without mirth.
This is the death of earth.

Water and fire succeed.

The town the pasture and the weed.

Water and fire deride
The sacrifice that we denied
Water and fire shall rot
The marred foundations we forgot,
Of sanctuary and choir.

This is the death of water and fire.

We die with the dying:
See, they depart, and we go with them.
We are born with the dead:
See, they return, and bring us with them.[32]

Thomas Becket dies for having a tremor of bliss and holy communion with the Universal self. *Murder in the Cathedral* is preoccupied with '...The White Flat face of Death, God's silent Servant.'[33] Harry is obsessed with the death of his wife (murdered) and the Eumenides follow him as a terror in *The Family Reunion*. Celia's fruitful and vital death in the service of the suffering humanity and the transhumanizing and illuminating of her life through death form the main base of *The Cocktail*

Party. Lord Claverton's crushing of an innocent man under the wheel of his swiftly moving car at night in the remote past is the main obsession that perverts his personality and empties him of spiritual contents. Again, other characters of his poems are terrified by death, such as Prufrock, Gerontion, Sweeney, etc. *The Hollow Men* is teeming with images of death and destruction. In *Ash Wednesday*, the past attempts to supersede the snare of death by concentration, penance, askesis, renunciation and by following the Blessed Virgin Mary and the Ultimate Word, to work out his salvation. The man of *Journey of the Magi* is oppressed by a sense of death-in-life. He is content to submit to 'another death' for his final deliverance from the world of desires. He finds birth as painful as death. The old man of *A Song for Simeon* relinquishes the life of the senses and waits '...for the death wind' and aspires 'for the Ultimate vision'. In *Marina*, the word 'death' has been used many times and has been defined in many ways as '...Birth and copulation and death'. In *Little Gidding* (Sec. II), Eliot's repeated play on four elements, air earth, water and fire, may be attributed to the influences of the *Upanishads (Kenopanishad, Kathopanishad, Prashnopanishad, Chhandogvapanishad, Brihadaranyaka Upanishad)*. One can cite hundreds of lines from them to prove it.

Let us have a few lines, to see the constant grappling of the Upanishadic rishis with these themes:

> Remember, my son! Mind comes from food, life comes from water, Speech comes from light.
>
> 'Yes', said Sanatkumar, 'water is above food. When rain fails creatures fall sick for lack of food. ...All are images made of water; earth, sky, heaven mountain, men, Gods, cattle, herbs, trees, beasts, down to worms, midges, ants worship water. ...Light is above water. ...first light, then water. Light makes thunder roll, light makes lightning strike, whether above or below.
>
> ...Air is above light—Sun, Moon, lightning, star, fire live in air. We speak, through air we hear, through air the echo comes. Man enjoys through air, he is born in air, grows in air, enjoys in air. Worship air.[34]
>
> Heaven is the sacrificial fire...
> Rain-cloud is the sacrificial fire...
> World is the sacrificial fire...
> Man is the sacrificial fire...
> Woman is the sacrificial fire. ...[35]

In many passages in Eliot's poetry and plays, we find Upanishadic ways of expression and style. The Upanishadic style mainly aims at clarity through mere repetition of main ideas and of some beautiful sentence-patterns. One can notice them in these lines:

> Do your duty; learn and teach. Speak truths; learn and teach. Meditate; learn and teach. Control sense; learn and teach. Control mind; learn and teach. Kindle fire; learn and teach.[36]
>
> Multiply that joy a hundred times and call it one unit of the joy of those brought to the celestial choir by their good deeds. A man full of revelation, but without desire, has equal joy.
>
> Multiply that joy a hundred times, and call it one unit of the joy, of choir-born spirits. A man full of revelation, but without desire, has equal joy[37]
>
> If he wants the company of his fathers all he need do is to will it; they will appear and make him happy. If he wants the company of his mothers, all he need do is to will it; they will appear and make him happy.[38]

In the preceding sentences, objects are changing such as brothers, sisters, friends, women, flower, food, drink, thing or place, but the sentence-patterns are identical.

Eliot's use of such syntactical echoes and repetition can now be seen:

For I have known them all already, known them all—Have known
the evenings, mornings, afternoons,
And I have known the eyes, already, known them all —
Then how should I begin?
And how should I presume?
And I have known the arms already, known them all.[39]

Because I do not hope to turn again
Because I do not hope
Because I do not hope to turn
Because I do not hope to know again
Because I do not think
Because I cannot drink
Because I cannot hope to turn again
Because I do not hope to turn again.[40]

If the lost word is lost, if the spent word is spent

If the unheard, unspoken
Still is the unspoken word, the word unheard,[41]
If you came this way,
Taking the route you would be likely to take
From the place you would be likely to come from,
If you came this way...
Taking any route, starting from anywhere,
At any time or at any season,
It would always be the same. ...[42]

By repeating certain words and phrases, Eliot attempts to reach the aim sought after by the Upanishadic rishis: simplicity, clarity and reinforcement of concepts to be enunciated, and musical perfection. Thus Eliot has imbibed the characteristic ways of expression from the *Upanishads*. The sages of the *Upanishads* express their ideas in a peculiar way, drawing a proposition and then supporting it by arguments. Their approch to an issue is rational, logical and most convincing. One can notice this style here:

> 'Yes', said Sanat Kumar, 'Power is above wisdom. One powerful man terrifies a hundred wise men. When man becomes powerful, he rises; as he rises, he serves; as he serves, he associates with the wise; in consultation with the wise, he sees, hears, thinks, knows, acts, becomes wise. Through power, we are masters of earth, sky, heaven, mountain, men, Gods, cattle, herbs, trees, beasts, worms, midgets and ants. Worship power.[43]
>
> As the skin of a snake is peeled off and lies dead on an ant-hill, so this body falls and lies on the ground; but the self is bodiless, immortal, full of light; he is of Spirit, he becomes Spirit.[44]
>
> But as a falcon or eagle, flying in the sky, wearies, folds its wings, falls into its nest, self hastens into that sleep, his last resort, where he desires nothing, creates no dreams.[45]
>
> We explain what constitutes pronunciation. It comprises letters, accent, quantity, articulation, rhythm, and lastly sequence of letters.[46]

In *East Coker* (1940), the main proposition is '...In my beginning is my end'. Eliot supports this proposition in whole of the poem by advancing numerous arguments, returning to it again and again, and finally as Circle:

In my beginning is my end. In succession
Houses rise and fall, crumble, are extended,
Are removed, destroyed, restored, or in their place
Is an open field, or a factory, or a by-pass.
Old stone to new building, old timber to new fires,
Old fires to ashes, and ashes to the earth.[47]

...the sea is all about us;
The sea is the land's edge also, the granite
Into which it reaches, the beaches where it tosses
Its hints of earlier and other creation:
The sea howl
And the sea yelp, are different voices
Often together heard: the whine in the rigging,
The menace and caress of wave that breaks on water,
The distant rots in the granite teeth,
And the wailing warning from the approaching headland
And all sea voices, and the heaving groaner
Rounded homewards, and the seagull:
And under the oppression of the silent fog.[48]

...what we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from. And every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic
The complete consort dancing together)
Every phrase and every sentence is an end and a beginning.[49]

In these fragments, propositions like 'In my beginning is my end', 'In my end is my beginning' and 'the sea is all-pervasive' have been supported strongly by an array of arguments. The first proposition is thus established. Houses are erected and they are flattened. They become earth. The open field converts into a factory or a busy by-pass of a metropolitan city. Timbers are producing ashes and fires. Ashes are converted into earth. Again, earth receives seed and germinates it and sprouts forth a tree and that tree again produces timbers and fires and ashes. This cycle can be compared in detail with one in the *Upanishads:*

> When their Karma is exhausted, they return to air, from air to wind, from wind to rain, from rain into the earth where they become food, where they are offered as sacrifice to the fire in man, offered as sacrifice to the fire in woman; then they are born again. Once more they rise, once more they circle round.[50]

In the third fragment, the poetic process in its entirety has been presented against these analogies. Words are beginnings and ideas embodied in sentences are the ends. Words are the threads and ideas the sheet. Words are arranged suitably. Those words should be neither vulgar nor pedantic nor diffident nor ostentatious. They must be appropriate, exact and precise, joining sense and sound, and creating appealing rhythm. The second fragment moves round a single theme: '...the sea is all about us'.

An inclusive picture of the sea has been drawn. The poet has outlined the headland, the rugged granite against which the sea dashes its waves and the various climes and seasons the sea is accustomed to facing.

III

Style is generally a particular manner of expression in writing or speaking. It is the elegance of manner. Buffon remarks: 'Style is the order and movement of a man's thought.' Swift calls it 'proper words in proper places.' The ingredients of an author's style are (a) diction (b) rhythm and movement (d) sentence and paragraph (in poetry, line and stanza) (e) structure and (f) tone. F.H. Bradley's '...intense addiction to an intellectual passion' and Lancelot Andrew's three conspicuous qualities of style. '....ordonnance or arrangement and structure, precision in the use of words and relevant intensity,'[51] the classical qualities of Virgil such as maturity of mind, maturity of manners, maturity of language, perfection of the common style, comprehensiveness and universality. Blake's special gifts for music, sonorous language and unique versification along with Milton, Tennyson, Baudelaire and especially Dante influenced his style. The metaphysical poets, the French symbolists, the Elizabethan and Jacobean dramatists and others (James, Conrad, Spengler, Toynbee, Pascal, Pound, Frazer, Browning, Jessie Weston) have greatly shaped his artistic sensibility. Let us turn to Eliot's confessions regarding the formation of his style and idiom:

> I still, after forty years, regard his (Dante's) poetry as the most persistent and deepest influence upon my own verse. ...I think that from Baudelaire, I learned first, a precedent for the poetical

possibilities, never developed by any poet writing in my own language, of the more sordid aspects of the modern metropolis, of the possibility of fusion between the sordidly realistic and the phantasmagoric, the possibility of the juxtaposition of the matter-of-fact and the fantastic. ...That is, in fact, the business of the poet was to make poetry out of the unexplored resources of the unpoetical. ...It was chiefly that in this very bare and austere style (of Dante), in which every word has to be 'functional', the slightest vagueness or imprecision is immediately noticeable. The language has to be very direct; the line, and the single word, must be completely disciplined to the purpose of the whole. ...That is one lesson that the great master of a language should be the great servant of it. The second lesson of Dante—and it is one which no poet, in any language known to me, can teach—is the lesson of width of emotional range. Perhaps, it could be best expressed under the figure of the spectrum, or of the gamut. Employing this figure, I may say that the great poet should not only perceive and distinguish more clearly than other men, the colours or sounds with the range of ordinary vision or hearing, he should perceive vibrations beyond the range of ordinary men, and be able to make men see and hear more at each than they could ever see without his help. ...The task of the poet, in making people comprehend the incomprehensible demands, immense resources of language and in developing the language, enriching the meaning of words and showing how much words can do, he is making possible a much greater range of emotion and perception for other men, because he gives them the speech in which more can be expressed. ...The Italian of Dante is somehow our language from the moment we begin to try to read it, and the lessons of craft, of speech, and of exploration, of sensibility are lessons, which any European can take to heart and try to apply in his own tongue.[52]

Dante's extremely powerful visual imagination (expressed in clear, visual images and a few select metaphors), utmost easiness and simplicity, a peculiar poetic lucidity, perfection of the common language, totality and universal mastery in the use of images—clear and precise images—have greatly influenced Eliot's style and idiom. It is a *fait accompli*. We are enquiring into the channels through which he registered influences of many kinds.

After delineating these Western influences on Eliot's sensibility, one can turn to Eliot's own judgements, regarding the influences of oriental literature upon his style and idiom:

> In the literature of Asia is great poetry, there is also profound wisdom and some very difficult metaphysics—Long ago I studied the ancient Indian languages (Sanskrit and Pali) and while I was chiefly interested at that time in philosophy. I read a little poetry too; and I know that my own poetry shows the influence of Indian thought and sensibility. That there has been some influences of poetry of the East in the last century and a half is undeniable.[53]

It is a recognised and undeniable fact that Eliot had studied Sanskrit literature and emulated its linguistic novelties and stylistic peculiarities. Style comprises diction, imagery, rhythm, musical intensity, harmonious tone and cultivation of certain qualities like lucidity, beauty, economy, consciousness, elegance and linguistic renovations in poetry. Style and idiom go side by side in general. What is idiom? Sometimes, it is the language or dialect of a people or region. It is the usual way in which the words of a particular language are joined together to express thoughts. It is really the style of expression, characteristic of an individual. Scholars are of the view that Eliot's style as well as idiom are profoundly influenced by the Indian heritage. The *Bhagvad-Gita* written in the rigidly-balanced 'anushtap', a metre of sanskrit, has lent its tense and sharp clarity to some lines of *The Dry Salvages* (III):

> Here between the hither and the father shore
> While time is withdrawn, consider the future
> And the past with an equal mind.

> These lines of the third movement do not approximate to the 'Anushtap' metre of Sanskrit which is used in a good many chapters of *The Bhagvad Gita;* however, *The Gita* has other metres like 'upjati'; in which the balanced harmony of the 'anushtap' gives way to something like verse libre.[54]

> His metrical innovations owe to the metres of Sanskrit—his internal rhymes which are rich in middle period, encouraged by the internal rhyming in certain Sanskrit poets. ...Early Sanskrit literature is a religious literature of praise, prayer and sacrifice to the Gods. Eliot's conviction is that ritual was the beginning of art and must remain a living power in art. In this drama (*The Cocktail Party* - II, Act) Eliot caught some echo of Sanskrit poetry.[55]

'Anushtap' is the Sanskrit metre, resembling the beat of horses hooves. When a horse is in motion, it creates iambic sort of rhythm - first sound being unstressed and second sound being stressed. We can see some lines from the *Gita* :

Awamuktwa hrishikasham gudakashah paramtap
Nasto vidyato bhava nabhave vidyata satah.[56]

In Eliot, we have so many lines in iambic pentameter, resembling rigidly balanced 'anushtap' meter of Sanskrit:

On a summer midnight, you can hear the music
Of the weak pipe and the little drum
And see them dancing around the bonfire
The association of man and woman
In dancing, signifying matrimony
A dignified and commodious sacrament.
Two and two, necessary conjunction,
Holding each other by the hand or the arm...[57]

The metre 'upjati' of Sanskrit is of balanced harmony. It is like 'anushtap', but it follows the pattern of verse libre, much popular in modern age. So many lines from the *Gita* can be cited which are fine examples of verse libre which is very popular with Eliot's poetical expressions:

Indriyamam hi chantam yanmanoanu Vidhiyata.
Tadesya harti pragyam vayunarvamiwambhasi.[58]

The last words do not rhyme in the two lines, although there is internal rhyming (among many words) :

On a halcyon day it is merely a monument,
In navigable weather it is always a seamark
To lay a course by: but in the sombre season
Or the sudden fury, is what it always was.[59]

Most of Eliot's poetry (under the influences of Walt Whitman), is governed only by rhythm, not by strict metre, stanza-pattern, rules of accentuation. We have clearly noticed time and again that internal rhyming is accompanied by pause in the middle of a line (rich in the middle period). It is the much-followed pattern of the *Gita* and the *Upanishads*. In *Upanishads*, rishis have adopted the negative process of defining God or spiritual reality (through elimination). It is a mannerism of the Upanishadic seers and rishis. Again, they make two statements which are incompatible. They believe in the potency of paradoxes which are very much applicable in the field of spiritual realization. This negative process of defining God or Brahma of the Upanishadic seekers after Ultimate Truth can be seen here:

Brihachch taddiwyamachintyarupam sukshmachch tatsukshmataram Vibhati.

Duretsudura todihantika cha pashyatiswahav nihitam Guhayam:[60]

(Tr. That Brahma is great, glorious and unthinkable. He is more minute than the minutest, more distant than the most distant. He living in the body is more and more near and to the seer, he resides in the cave of man's heart.)

Along with the ideological resemblance in the concept of time, there is a stylistic similarity between Eliot and the *Upanishads* and the *Gita*.[61]

Again, we can notice the paradoxical tone of the Upanishadic rishis at many places. We noted above the negative process of defining Brahma (not thinkable, not near, not distant).

Na Chakshusha grihiyata napi vacha nanyardavastapsa Karmana wa[62]

(Tr. Brahma cannot be experienced by eyes, by words, by other sense-organs, by penance and by actions.)

Anoraniyanmahto mahiyan
Aasina duram vrajati shyano yati serwatah.[63]

(Tr. The Self is lesser than the least, greater than the greatest. Though sitting, He travels; though sleeping is everywhere.)

In all these Upanishadic expressions, incompatible ideas have been arranged side by side. The internal rhyming, rich in middle period (pause in the middle of a line and sense running into the next line and the following lines), has been adopted. All these mannerisms of the Upanishadic rishis have been emulated by Eliot in *Four Quartets* and that is the central cause of the stylistic similarity between Eliot and the *Upanishads* and the *Gita*:

...Neither flesh nor fleshless;
Neither from nor towards, at the still point,
there the dance is,
But neither arrest nor movement. And do not call it fixity.
Where past and future are gathered. Neither movement from nor
towards
Neither ascent nor decline...[64]

...So the darkness shall be the light, and the stillness the dancing.[65]

...Or the waterfall, or music heard so deeply
That is not heard at all, but you are the music
While the music lasts.[66]

In the first quotation, Eliot is trying to define the still point or God through the negative process, like the Upanishadic sages. In the next two questions, he expresses and arranges incompatible ideas—darkness and light, stillness and dancing, listener and music, intermingling in one another's existence.

The music of poetry, according to Eliot, is based on the following factors:

(a) Interrelation of sound and sense.

(b) A return to common speech.

(c) Transitions between passages of greater and lesser intensity, to give a rhythm of fluctuating emotion, essential to the musical structure of the whole.

(d) A musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it so that these two patterns are indissoluble and one.

(e) The sense of rhythm and the sense of structure.

(f) The use of recurrent themes.[67]

Coleridge observes '...the sense of musical delight with the power of producing it, is a gift of the imagination.' A vital development in language is a vital development in feeling as well. Eliot has a penchant for beauty of sound and richness of connotation. In *Four Quartets* Eliot is seen constantly preoccupied with words and their meanings and with music generated out of them:

...The apparent formlessness of Indian music appealed to Eliot.[68]

Music has got a very high place in Indian traditions. It is of great importance in Yogic exercises and in ascending the stairs of Sadhna: Krishna's flute, Shiva's drum and Saraswati's Vina—all signify music that moves even God:

In the primary stage of yogic discipline, a Yogi hears sounds of the seas, the clouds, and the waterfalls; in the middle, sounds of mridang,

bell and drum; and in the end, sounds (soft and sweet and smooth) of anklets, flute, veena. 'Nada' is the Upanishadic word for musical sound. In this nada, man's mind is lost and thereby, in the *chidakash*. 'Nada' makes one's mind fit for meditation. Pranava (Om) is Brahma. There is 'nada' in Pranava—always emanating. It is devoid of letter or word. Millions and millions of 'nadas' are absorbed in Pranava for Vindu Brahma.[69]

Words are of great importance to Eliot and the inherent sense of musical delight:

Out of the sea of sound the life of music
Out of the slimy mud of words, out of the sleet and hail of verbal imprecisions
Approximate thoughts and feelings, words that have taken the place of thoughts and feelings
There spring the perfect order of speech, and the beauty of incantation.[70]

Words move, music moves
Only in time; but that which is only living
Can only die. Words, after speech, reach
Into the silence. Only by the form, the pattern,
Can words or music reach
The stillness...[71]

...And every-phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
The complete consort dancing together)[72]

Words are perhaps the hardest of all materials of art; for they must be used to express both visual beauty and beauty of sound, as well as communicating a grammatical statement.[73]

Eliot's 'auditory imagination' is also of considerable importance. As he has said:

What I call the 'auditory-imagination' is the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and

> feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meanings, ...and fuses the old and obliterated and the trite, the current and the new and surprising, the most ancient and the most civilized mentality.[74]

Eliot's potential use of words makes them myths—the words drift to the origin and to the most primitive and to the indoors of the unconscious.

Some lines from *Four Quartets* substantiate the point:

There is no end of it, the voiceless wailing,
No end to the withering of withered flowers,
To the movement of pain that is painless and motionless,
To the drift of the sea and the drifting wreckage,
The bone's prayer to Death its God. Only hardly, barely prayable
Prayer of the one Annunciation.
Time the destroyer is time the preserver,
Like the river with its cargo of dead negroes,
    cows and chicken coops,
The bitter apple and the bite in the apple.[75]

In the first few lines, Eliot turns to Annunication, a basic myth in Christianity. It is the divine declaration to the Blessed Virgin Mary that she is to conceive in her womb and give birth to the son of God and thus, man's bondage to time, to death and to nature, is to be overcome in the supernatural act of the Incarnation. The entire history of Christ's Incarnation is presented through the use of vigorous words, '...returning to the origin and bringing something back' and fusing the old and the new. In the second tag, 'the bitter apple' is of Adam which is carried along on the river's surface. This single line is able to convey to us the entire history of Adam's Fall.

Eliot discovered the vocal powers of verse:

> Music of *Four Quartets* implies the sound and rhythm of spoken words. Thus, the music of the *Quartets*, as developed by 'instruments', extends from the colloquial to the oratorical, from the homilectical to the analytical. It shows his musical versatility. These five movements might be distinguished as allegro, andante, minuet, Scherzo, rondo and the like.[76]

The movements are linked by a recurring theme. A 'quartet' is, in western classical music, a piece written for four-stringed instruments—

divided into five sections or movements, each distinct in tempo. All great arts are generated by key-intuitions of man. All great arts constantly make endless efforts to reach the condition of music. The beginning and the end overlap one another. *Portrait of A Lady, Gerontion, The Waste Land, Four Quartets*, and *Ash Wednesday,* have the structure of a musical composition. They end where they start. The movements of these poems are circular. The movements of time are also circular. *Portrait of A Lady* progresses in a circular fashion in unison with the seasonal change of rhythm. The poem is timed by the seasons which move in a circular fashion. *Gerontion* has the form of a closed circle; it begins with an old man in a reverie and ends with the old man still in the same centre. The journey-image and the shadowy protagonist, Tiresias, provide unity as well as circular movement to *The Waste Land*. The poem is a rich symphony of richer properties. The basic themes continually occur and recur in endless variations. Through these variations, the themes are developed, elaborated, explored, though never resolved. Its five sections are like the movements of a symphony. *Ash Wednesday* starts with 'Because I do not hope to turn again/Because I do not hope/Because I do not hope to turn' (several times repeated in the first movement) and ends with 'Although I do not hope to turn again/Although I do not hope/ Although I do not hope to turn.'[77] The symbolism of the four seasons and of the elemental quarternion, earth, water, air and fire and 'the beginning and the end' overlapping one another provide unity to *Four Quartets* and every quartet plays upon a recurring theme. Eliot has a firm grasp on the rhythmical, musical, suggestive, ritualistic properties of Sanskrit poetry and he has succeeded in reproducing those echoes and associations in *Four Quartets* which is, by far, his greatest work.

Repetition, alliteration, use of nasal and soft sounds, internal rhyming, circular movement of ideas, music of ideas, play upon words and onomatopoeia—these are some of the significant bases on which we analyse the stylistic features of Eliot's poetry. Moreover, his words sometimes sink to the most primitive and forgotten (auditory-imagination) and sometimes, two kinds of rhythms (colloquial and majestic) run side by side in his poetry. These qualities are more or less found in Sanskrit poetry in addition to lucidity, precision, totality of concepts and power of creating hypnotic effects. According to Howarth and D. Ghosh, Eliot was palpably influenced by Sanskrit poetry, especially the poetry of the *Upanishads* and the *Gita* and other scriptures he read during his Harvard days. One can notice Eliot's repetition in these

lines (It is a figure of speech in which the key word is repeated to express some deep emotion and create a powerful effect):

And no rock
If there were rock
And also water
A spring
A pool among the rock
If there were the sound of water only
Not the Cicada
And dry grass singing
But sound of water over a rock.[78]

Here 'rock' and 'water' are repeatedly used. They are extremely important. 'Rock' is spiritual dryness and 'water' is spiritual strength or fertility. One can see this figure of speech in profusion in Sanskrit literature:

Vasansi jirnani yatha vihay navani grihnati naroparani
Tatha Sharirani Vihay Jirnanyanyani sanyati navanidahi.[79]

'Vihay' and 'navam' are key words. The soul is undying. It always goes on leaving the old, withered body and entering the new one—it is the perpetual process. 'Vihay' means leaving or shunning and 'navam' means new dresses or new bodies.

Alliteration is the use of words beginning with or containing the same letter or sound. Generally, it aims more at beauty than at utility:

The bitter apple and the bite in the apple,
And the ragged rock in the restless waters,
Waves wash over it, fogs conceal it,
...in the sombre season
Or the sudden fury, is what it always was.[80]

Alliterative device is very common in Sanskrit:

Tadajati tannajati taddura tadwantika.
Tadantarasya serwasya tadu sarwasyasya bahyatah.[81]

Here, the letter 't' and the root 'tad' have been repeatedly used. 'tad' is for Brahma whose nature is described here in a paradoxical way.

Eliot is strongly attached to music in poetry and the scheme of creating sweet music in poetry by several artistic devices. One of them is the use of nasal (m, n, ing.) and soft sound (s, r):

Here are the years that walk between, bearing
Away the fiddles and the flutes, restoring
One who moves in the time between sleep and waking wearing...[82]

Midwinter spring is its own season
Sempiternal though sodden towards sundown
Suspended in time....[83]

The heaving of earth at nightfall, restless, absurd, I have heard
Laughter in the noises of beasts that make strange Noises: Jackal
Jackass, Jackdaw, the scurrying noise of mouse and jerboa: the laugh
of the loon, the lunatic bird. I have seen
Grey necks twisting, rat tails twining, in the thick light of dawn. I
have eaten. ...[84]

In the first quotation, the predominance of the sound 'ing', in the second of 'S' and in the third, of 'n' and 'm', can be noticed. Notice this device in Sanskrit which is predominantly a language of nasal sounds:

Yad vadami madhumat todvadami yadiksha tad vananti ma
Twishimanasmi jutiman avanyan hanmi Dodhatah.[85]

(Tr. Let me speak sweet: Let my tongue utter well-being of all: Let my all evils of mind be shed off, and let me follow Him thus!)

Yasyama himvanto mahi twa yasha samudram rasya sahahu.
Yesyamah pradiaho yasya bahu Kasma dovay hwisha vidham:[86]

(Tr. Whose earth is covered with all pervasive ice, whose seas encircle it (earth) and whose expanding regions are His arms, why shall I worship another Creator or God?)

In the first quotation, the predominance of the sounds such as 'n' and 'm' and in the second, of 'sh' and 's' can be seen.

The internal rhyming of Sanskrit poets has greatly affected Eliot's technique of writing poetry. This device is the heart and soul of ancient or Vedic Sanskrit. We can cite such rhyming lines from Sanskrit poetry in plenty. Such lines from Eliot are to the point:

...Spawned in some estaminet of Antwerp,
Blistered in Brussels, patched and peeled in London.
Rocks, moss, stonecrop iron, merds.
The woman Keeps the kitchen, makes tea,
Sneezes at evening, poking the peevish gutter.[87]

In our rhythm of earthly life we tire of light. We are glad
when the day ends, when the play ends;
...We tire of distraction or concentration, we sleep and are glad to
sleep.[88]

...Those who walk in darkness, who choose thee and oppose thee,
Those who are torn on the horn between season and season, time and
time, between
Hour and hour, word and word, power and power, those who wait In
darkness?[89]

One can notice this device in Sanskrit:

Wayur anilam amritam anthadam bhasmantam shariram.[90]

(Tr. Life merges into the all prevalent, the enternal; body turn to ashes.)

Om Kanashitam patati prashitam manah kan pranah prathamah prati yuktah.[91]

(Tr. The enquirer asked: What has called my mind to the hunt? What has made my life begin?)

Matri karunamuditopakshanam sukha dukhapunyapunyavishyanam bhavnatechittaprasadanam.[92]

(Tr. Mind attains peace by associating with the happy, pitying the miserable, appreciating the virtuous, and avoiding the vicious.)

Eliot's concept of time is circular. The movements of his ideas are also circular. He always arrives at a central theme in course of wandering in the mazes of ideas and deliberations. The *Gita* revolves round Karma and Brahma and all the *Upanishads* round the unique, all-pervasive, supreme Brahma. Every work of Eliot (long or short, simple, or complex) revolves round a central theme of paramount importance. *The Four Quartets* revolves round the attainment of perfection within the flux of time and the justification of the ways of God to man, *The Waste Land* round the acceptance of sufferings and the way to overcome them through understanding and enlightenment, and *Ash Wednesday* round the poet's intense struggle and his working out of salvation for himself. Eliot plays upon the multiple meanings of words and makes onomatopoeic use of words and thus, generates music of ideas. In onomatoposia, words are formed by initiating the natural sounds or qualities of the objects associated with them. Such words aim at suggesting or echoing the sense and are, therefore, highly effective:

Midwinter spring is its own season
Sempiternal through sodden towards sundown,
Suspended in time, between pole and tropic.
When the short day is brightest, with frost and fire,
The brief sun flames the ice, on pond and ditches,
In windless cold that is the hearts heat,
Reflecting in a watery mirror
A glare that is blindness in the early afternoon,
And glow more intense than blaze of branch, or brazier,
Stirs the dumb spirit; no wind, but pentecostal fire
In the dark time of the year. Between melting and freezing
The soul's sap quivers. There is no earth smell
Or smell of living thing. This is the spring time
But not in time's convenant. Now the hedgerow
Is blanched for an hour with transitory bloom
Of snow, a bloom more sudden
Than that of summer, neither budding nor fading,
Not in the scheme of generation.[93]

...Twit twit twit
Jug jug jug jug jug jug
Drip drop drip drop drop drop drop
But there is no water.
Only a cock stood on the roof tree
Co co rico co co rico.[94]

One can notice the beauty and deep meaning of many ambivalent words upon which Eliot tactfully plays. 'Sundown' is sunset.. Dualism of paradox can be noticed in 'pole and tropic' and 'frost and fire'. The winter landscape is a landscape of the soul—the condition of total self-abnegation and the effect of the Sun as that of the spirit of God upon man's soul, transfiguring his existence to an unimaginable splendour, that fire God kindles in great souls, the fire of divine love and unites them with Him—the fellowship of the Holy Spirit. This is a place of destiny, the world's end, where eternity supersedes time. In the words, 'twit, twit,' we hear a nightingale and in 'Co co rico', a cock and in drip drop', the dripping of water.

Now in Sanskrit:

Ashtachakra nevadwara, devanam puryodhya
Tasyam Hiranyayah Koshah swargo Jyotishabritah
Tasmin Hiranyayah koshah, tyare tripratishthita.
Tasmin yad yakshmatmavant tad we brahmavido viduh:[95]

(Tr. That Universal Self resides in lighted sphere where we reach by passing through sight wheels and nine gates. In that sphere, we have to reach and know Him.)

In these lines, we notice compatible and similar ideas arranged in order. They rhyme and they tally with one another and compose one harmonious unit.

In Eliot's poetry, lucidity, precision, totality of vision and power of creating hypnotic effects are abundantly found. They are remarkable features of all great Sanskrit poetry:

Words move, music moves
Only in time: but that which is only living
Can only die. Words, after speech, reach
Into the silence, Only by the form, the pattern,
Can words or music reach
The stillness, as a chinese jar still
Moves perpetually in its stillness.
Not the stillness of the violin, while the note lasts,
Not that only, but the co-existence,
Or say that the end precedes the beginning,
And the end and the beginning were always there
Before the beginning and after the end.
And all is always now. Words strain,
Crack and somethimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still. Shrieking voices
Scolding, mocking, or merely chattering,
Always assail them. The word in the desert
Is most attached by voices of temptation,
The crying shadow in the funeral dance,
The loud lament of the disconsolate chimera.[96]

This fragment is great poetry about the nature of poetry. Poetry and words, scuplture (jar) and painting, music and sound—figure as analogies enforcing a vision of art and medium. Everything about words and their roles in literary creations, has been dealt with in a precise and concise manner. Aesthetics merges with myth, word with Logos. Word is Christ. He is 'Logos', the Centre round which all things turn. to consider a parallel from Sanskrit:

Agnimurdha chakshushi chandrasuryo disah shortra vagvivriteshcha vedah.

Vayuh prano hridayam vishwamasya padabhyam prithiwi hyashah sarvabhutantratma.[97]

Anyatra dharmadonya tradharmadnayatrasmatkritakritah.
Anyatra bhutachch bhavyachch yattatapashyasi todevad.[98]

In these lines from the *Upanishads,* a cosmic figure of Brahma has been presented. The first tag means: God is the soul of all creatures—His head is the fire, both eyes are Moon and Sun, both eyes are all directions; and sounds and words are the manifest *Vedas*: His prana is air; heart is the world and earth is His both feet.

The second quotation means: God is past religion and irreligion, is past this whole world operating on cause and effect and is past three amplitudes of time—past, present and future and the things associated with it; tell me about Him.

One can notice in these highly suggestive lines, the total vision of God, which is written in a few select, evocative, suggestive words. The lucidity, precision, simplicity, suggestivity and totality (of vision of God) of these lines, can be noted as an example. These prominent stylistic qualities of Sanskrit poetry are staggering at first sight. They affirm the unequalled greatness and grandeur of Sanskrit literature on the whole. They have greatly moulded and shaped Eliot's style and idiom as a poet and playwright. He caught the rhythm, the echoes and the musical patterns of Sanskrit poetry in his poems and plays.

As a final example of aspect of Indian heritage assimilated in terms of wisdom, idea and idiom, an unpublished fragment from *The Waste Land* facsimile and transcript (excluded from the finished poem) can be cited as blending the Christian and the Indian myth almost to the degree of blending English and Sanskrit:

I am the Resurrection and the Life
I am things that stay, and those that flow.
I am the husband and the wife.
And the victim and the sacrificial knife.
I am the fire, and the butter also.[99]

Mrs. Valeris Eliot notes:

This little poem was influenced by the *Bhagvad Gita* (with perhaps a nod to Emerson's *Brahma*). Cf. *The Bhagvad Gita*, IX. 16 (Tr. R.C. Zaehner).

I am the fire, the sacrifice,

The offering for the dead, the healing herb:
I am the sacred formula, the sacred butter am I,
I am the fire, and I the oblation (offered in the fire).

Emerson's *Brahma* runs as follows:

If the red slayer think he slays,
Or if the slain think he is slain,
They know not well the subtle ways
I keep and pass, and turn again.
Far or forgot to me is near;
Shadow and sunlight are the same;
The vanished Gods to me appear
And one :o me are shame and fame.[100]

In the paradoxes and negations typical of the *Gita* and the *Upanishads* when concentrating on the nature of Brahma, Eliot is much closer to the source—metaphysically, linguistically and in the homeliness of images and address—than Emerson. The contrariness, inclusiveness, ambivalence of the Divine is basically Indian (even the sacrament covered by husband and wife), the ultimate resolution of all divinity. The Christian mystery in the first line, while adding practically nothing to it, gains by such immensities, dichotomies, calm, comprehension of horror and glory poured into it.

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